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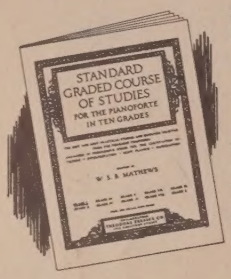

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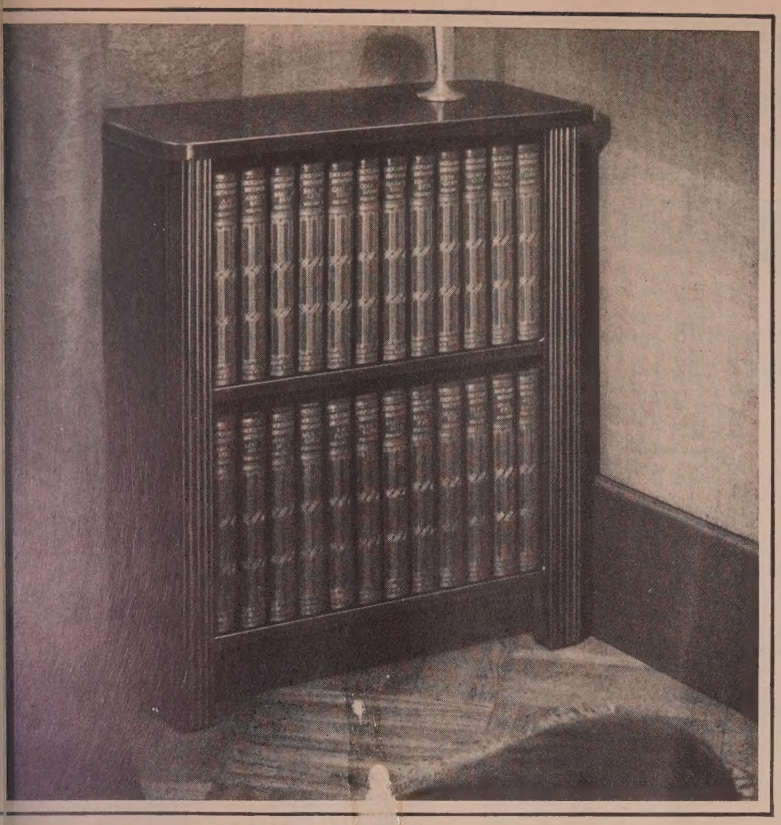

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Music Magazine

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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

FRANÇOIS-JOSEPH FETIS

JOHAN SEVERIN SVENDSEN

THE CONSERVATOIRE OF BRUSSELS celebrated, in the second week of June, the first century of its existence. It actually began in 1830 as a School of Singing; but after the revolution it was in 1832 raised to the standard of a conservatory and the Belgian government invited François-Joseph Fetis of Paris to become its first director. He was later succeeded by Gevaert who shed such luster on the musical annals of Belgium. In this school many illustrious musicians received their education.

THE OPERA IN ENGLISH LEAGUE of Chicago announces a season of twelve weeks. With casts made up largely of Chicago singers, it will produce "Schwanda" (an outstanding success of the last season of the Metropolitan Opera Company, of which a special translation is being made), "Madame Butterfly," "Carmen," "Manon" (Massenet's), "The Jewels of the Madonna," "Natoma," "Yolanda of Cyprus," "La Bohème," "Il Trovatore," "Louise" and "Lakmé." Two American works in a repertoire of eleven! Good for Chicago!

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CARNEGIE HALL of New York City is offering free midday recitals on its magnificent organ. The purpose is to bring inspiration into the lives of the jaded business man and woman.

MARSHALL BIDWELL

MARSHALL BIDWELL has been appointed to the post of organist at Carnegie Music Hall, Pittsburgh, Pennsylvania, the position left vacant by the resignation of Dr. Charles Heinroth after a so long and honorful incumbency. Mr. Bidwell is a native of New England educated at the New England Conservatory of Music; and he has been organist at Coe College and at the municipal hall of Cedar Rapids, Iowa. He was chosen from among seventeen guest artists who gave recitals as aspirants for the place.

THE HAYDN BICENTENARY has brought to light a long forgotten piano concerto by the master. It was discovered in the library of the British Museum. No edition of the work has been found other than that of 1790, by Bland, the London publisher.

THE HOME FOR AGED AND INFIRM MUSICIANS, established by Rossini, in the Auteuil district of Paris, is still in use.

AMERICAN ORGANISTS and organ builders should take pride in the announcement that one of our well known manufacturers of "The King of Instruments" has shipped an organ to be installed in the Golden Hall of Friendship in the elaborate group of buildings housing the activities of the Young Men's Christian Association of Jerusalem, where Moslem, Jew and Christian will mingle in educational, recreative and religious work. The instrument is one with four manuals and the largest in that part of the world.

EUGEN D'ALBERT, the Germanized Scottish pianist, is reported to have left a legacy of one hundred and thirty thousand Swiss francs (about twenty-six thousand dollars) to the Prussian Academy of Arts at Berlin.

THE DEBUSSY MONUMENT, sponsored by the Debussy Monument Committee, was presented to the city of Paris, on June 17th, in the presence of M. Lebrun, president of the French Republic, members of the government and diplomatic corps, and a large assemblage of celebrities in the official, intellectual and artistic world. The monument is the work of Jean and Joel Martel; and it stands on the Boulevard Lannes. On the same day Arturo Toscanini conducted a festival of Debussy works at the Théâtre Champs Elysées, with Mary Garden as soloist in scenes from "Peléas et Mélisande."

ANNA PAVLOWA, when she died in January, 1931, left to Victor Dandre, her husband and sole heir, an American estate of $331,163. She passed on without a discoverable debt; as repeated newspaper advertisements failed to bring forth a single creditor. It pays to dance, and especially to dance as an interpretation of the best of music as was always the habit of the superb Pavlowa.

BIZET'S "CARMEN" had, on June 29th, a performance at the Stadium Opera Festival of Cleveland, Ohio, in which pageantry and Mary Garden as the dare-devil and ill-fated cigarette girl vied for supremacy of interest. Of the resourceful Mary it is reported that she "sang, danced and fought with grace, beauty and vivaciousness" and that her death was "a gesture worthy of Duse."

"JAZZ MUSIC"—Its Place in Broadcasting, is the theme of a lively symposium by various readers, which appears on the editorial page of *The Mercury* of Hobart, Tasmania, a most worthy contemporary "daily" which recently dropped into our office from those far antipodal climes. Welcome, and come again!

THE ROBIN HOOD DELL SUMMER CONCERTS of the Philadelphia Orchestra had Alexander Smallens, as their chief conductor, leading one half of the season of eight weeks. Guest conductors were Henry Hadley, Sandor Harmati, David Mendoza, Cesare Sodero, Josef Pasternack, Hans Kindler, Erno Rapée, and Sol Gaston, assistant conductor of the series. Among the soloists were Henri Scott, Nelson Eddy and Rose Bampton, vocalists; Mischa Gusikoff in the new Gusikoff-Machan violin concerto; and Leonora Cortez, Eunice Howard, Frances Nash and Joseph Levine, pianists.

THE FIRST RADIO OPERA seems to have been written by Charles Wakefield Cadman. It is in one act, with two Italian and two American characters; and it requires about twenty minutes for production. The libretto is by Nelle Richmond Eberhart.

AMRI GALLI-CAMPI created a real sensation at her début as *Queen of the Night* when Mozart's "The Magic Flute" was given by the "Zoo" Opera Company of Cincinnati. And Cincinnati knows good singing.

YVONNE DESPORTES

MLLE. YVONNE DESPORTES has been awarded the Grand Prix de Rome by the Académie des Beaux-Arts of Paris. She joins a recent galaxy of feminine musicians who have won this distinction and which includes Lili Boulanger in 1913, Marguerite Canal in 1920, Jeanne Leleu in 1923, and Elsa Barraine in 1929. And Fanny Mendelssohn, but two generations ago, had to publish her compositions as by her brother Felix.

THE WHITE TOP MOUNTAIN Interstate Folk Festival was held on August 12th and 13th, at Marion, Virginia; when fiddlers, singers, banjoists and fifers competed for preëminence in the execution of the folk music of the Appalachian region. Contestants came from Tennessee, North Carolina, West Virginia and Kentucky, to try their art with the native Virginians.

THE CARLTON PRIZE of one thousand guilders, offered by the Carlton Hotel of Amsterdam, Holland, for a composition for its orchestra, has been awarded to Gerrit van Weezel for his *Wenn du liebst (When Thou Lovest) Tango.*

THE PHILHARMONIC-SYMPHONY ORCHESTRA of New York will have as conductors for this season Arturo Toscanini, Bruno Walter and Issay Dobrowen. Dobrowen will be new to New York and will conduct the concerts of four weeks. Toscanini will lead during the first eight and the last eight weeks of the series.

THE FIFTIETH ANNIVERSARY of the death of Richard Wagner will be celebrated in Holland, next February, by a series of concerts directed by Willem Mengelberg and by a festival performance of "Parsifal."

THE AUCKLAND BOHEMIAN ORCHESTRA (New Zealand), with Colin Muston conducting, opened on May 19th its nineteenth season. On the program were Haydn's "Clock" Symphony, Stanford's *Irish Rhapsody*, Weber's *Overture* to "Der Freischütz," Rimsky-Korsakov's *Flight of the Bumble Bee*, Mascagni's *Intermezzo* from "Cavalleria Rusticana," Svendsen's *Norwegian Artists Carnival* and Tchaikovsky's *Piano Concerto in B-flat minor* with Mme. Elsie Betts-Vincent as soloist.

CHARPENTIER'S "LOUISE" was first heard in Athens, Greece, when given early in July at the Olympia Theater, under the auspices of the Hellenic Odéon society. The performance was under the artistic direction of the eminent authority, Kimon Triandophyllon with the coöperation of Mme. Maggie Caratza. Mme. Mireille Andry fired enthusiasm by her interpretation of the title rôle; and the baton was in the able hands of M. Mitropoulos.

THREE COMPOSERS, Ottorino Respighi, Ildebrando Pizzetti and Francesco Cilea, are among the eminent figures in Italian art and science who have been appointed to the Royal Academy of Italy and this ratified by Premier Mussolini.

CHICAGO AND NEW YORK have instituted solo singing contests for boys and girls of the high school age. This group, under the patronage of the American Academy of Teachers of Singing, of New York and the Chicago Council of Teachers of Singing, had, this year, its second contest, on May 14th, in Chicago.

THE "MANZONI REQUIEM" of Verdi was the offering of the Atlanta Philharmonic Society for its last program of the season on June 6th. A highly laudable enterprise for resident talent.

AN ELECTRIC PHONOGRAPH, capable of being so manipulated as to give satisfactory accompaniment to voice or solo instrument, was recently demonstrated by Prof. Vladimir Karapetoff at Cornell University. It showed also the practicability of making records of solos for voice or instrument, to which an accompaniment could be furnished on the piano.

H. WALDO WARNER

H. WALDO WARNER, English violinist and composer, has won the one thousand dollar prize offered annually by the Hollywood Bowl Association for an orchestral composition. Mr. Warner's successful work is in the form of a Tone Picture and bears the rather tantalizingly curious title of "Hampton Wick." The work will be given on a next season program. Arne Oldberg's *Piano Concerto*, which won this prize in 1931, was heard on the program of July 16th, last, with Hilda Edwards of Chicago as soloist.

(*Continued on page 753*)

MUSIC AXIOM FOR OCTOBER — AN ENTHUSIASTIC TEACHER: ENTHUSIASTIC STUDENTS — MUSIC STUDY EXALTS LIFE

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14,172 Unconquerable, The (Men's) .. .20

MANNEY, CHARLES FONTEYN
13,382 Shout Aloud in Triumph (Mixed) ..... .15
13,423 Shout Aloud In Triumph (Men's) ..... .12

NEVIN, GEORGE B.
13,657 Rest Ye in Peace, Ye Flanders Dead (Men's) ..... .10

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41 O Lord, How Manifold Are Thy Works (Mixed) ..... .15
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9,941 To Thee, O Lord, Our Hearts We Raise (Mixed) ..... .15

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10,887 The Lord is Loving Unto Every Man (Mixed) ..... .15
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13,625 I Will Always Give Thanks (Mixed) ..... .15

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11,936 In the Last Days It Shall Come to Pass (Mixed) ..... .15

SIMPER, CALEB
10,041 If We Believe That Jesus Died (Mixed) ..... .15

STEVENSON, FREDERICK
12,413 Harken Unto Me (Mixed) .... .16

SULLIVAN, ARTHUR
316 Harken Unto Me, My People (Mixed) ..... .12

WOODWARD, H. H.
11,459 The Splendors of Thy Glory, Lord (Mixed) ..... .10

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14,197 I hear the bells of Christmas ..... A $0.15

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14,041 Mary kept all these things ..... S. A. T. Bar. .15

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14,196 Glad tidings of great joy .. S.B. .15

CANDLYN, T. FREDERICK H.
14,199 A Christmas Lullaby ... S .15
14,314 The Son of Mary ..... .15
14,518 There came three kings. .15

FORSYTH, CECIL
13,849 Christmas bells ..... .12

FRANCK, CESAR
14,442 Yule (Arr. Barnes) ..... .15

GAUL, HARVEY (Arranger)
14,319 And the trees do moan (Carol of the Mountain Whites) ..... .15
12,377 Five Traditional French Christmas Carols ..... .10
14,519 The Little Jesu of Braga (Portuguese Christmas Canzone) ..... S .15
11,575 Sing we Noel (French carol of the 16th Century) ..... S .12

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13,340 The Sleep of the Child Jesus ..... .10

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LEMONT, CEDRIC W.
14,125 Glory to God on High S. A. & T. duet .15

MANNEY, CHARLES FONTEYN
11,567 Sing O heavens S. & B. duet, B. .16

MATTHEWS, H. ALEXANDER
MATTHEWS, J. SEBASTIAN
14,236 As blooms the rose .... S .15

NAGLE, WILLIAM S.
14,441 The King of Kings ..... .15
14,420 When Christ was born of Mary free (A cappella) .15

NEVIN, GEORGE B.
13,335 Sing and rejoice ..... .12

PERGOLESI, G. B.
14,507 Glory to God in the Highest ..... .15

PRAETORIUS, MICHAEL
13,993 The merry bells are ringing ..... .10

READING, JOHN
16 O come, all ye faithful (Adeste Fidelis) S. A. & T. trio and solos; T. & B. duet .12

REGER, MAX
13,883 The Virgin's slumber song (Arr. Mack) ..... .12

RIMSKY-KORSAKOFF, N. A.
12,848 Russian carol (Arr. Schindler) (Eight part) T .15

SCHINDLER, KURT (Arranger)
13,300 The Adoration of the Shepherds (Eight part) .15

SIMPER, CALEB
9,920 Break forth into joy .. S. or T. .12

SPENCE, WILLIAM R.
11,710 Beneath the stars on Bethlehem's plain ..... S. T. .15
10,884 The Hush of night hath fallen ..... S .15
14,520 A lowly stable in Bethlehem ..... .15

CHRISTMAS

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12,837 The morning stars sang together ..... T $0.16

STOUGHTON, R. SPAULDING
13,433 Calm on the listening ear of night ..... A .12

VINCENT, CHARLES
10,456 There were shepherds .. S .15

VORIS, W. R.
14,517 Today doth blossom Jesse's stem ..... .15

WEST, JOHN E.
12,831 Rejoice greatly, O Daughter of Zion ..... .16

MEN'S VOICES

ADAM, ADOLPHE
12,369 Christmas Song, *O holy night* (Arr. Harris) .... T .16

GRIGGS, WILLIAM H.
11,315 There dwelt in old Judea (Arr. Lichter) ..... .15

GRUBER, FRANZ
12,076 Holy night, peaceful night (Arr. Becker) .... .10

HAYWARD, G. F.
14,198 Be glad and rejoice, O Daughter of Zion (Arr. Nevin) ..... T .15

MAKER, FRED C.
12,666 Arise, shine (Arr. Nevin) ..... T. B. .15

MANNEY, CHARLES FONTEYN
13,914 Ten traditional Carols for Christmas ..... .15

NEVIN, GEORGE B.
13,762 Let us now go even unto Bethlehem ..... T .12
14,194 Hark! A burst of heavenly music ..... .10

READING-NOVELLO
12,704 Oh come, all ye faithful (Adeste Fidelis) (Arr. Ryder) ..... T .20

REGER, MAX
14,321 The Virgin's slumber song (Arr. Schweigers) . .15

SIMPER, CALEB
12,548 Let us now go even unto Bethlehem (Arr. Nevin) ..... T .15

VINCENT, CHARLES
10,680 There were Shepherds (Arr. Nevin) ..... T .12

WOMEN'S VOICES

ADAM, ADOLPHE
12,225 O holy night (Arr. Ryder) 3 part ..... .16

COERNE, LOUIS ADOLPHE
13,564 The song the Angels sang. 3 part ..... S .12

CONANT, GRACE WILBUR
10,639 O little town of Bethlehem. 4 part ..... A .15

GRUBER, FRANZ
12,682 Holy night (Arr. Ryder) 3 part ..... .12
12,683 Holy night (Arr. Ryder) 4 part ..... .10

MANNEY, CHARLES FONTEYN
13,755 Six traditional carols for Christmas. 3 part .. .20

MARZO, EDUARDO
14,139 While Shepherd's watched their flocks by night. 3 part ..... S. A. .15

NEVIN, GEORGE B.
13,763 Sing and rejoice. 3 part ..... S .12

PERILHOU, A.
13,014 The Virgin at the Manger (Arr. Harris). 3 part ..... .12

Octavo No. — Solo Voices — Price

PRAETORIUS, MICHAEL
12,557 Lo, how a rose (Arr. Manney). 3 part $0.10
14,215 The merry bells are ringing (Arr. Manney). 2 part ..... .10

REGER, MAX
13,858 The Virgin's slumber song (Arr. Beckers). 3 part ..... .15

SCHINDLER, KURT (Arranger)
13,304 The Adoration of the Shepherds. 4 part ..... .15

SOMERVELL, ARTHUR
14,195 The Christ-child's Star (Arr. Nevin). 2 part .. .15

CAROLS

13,691 Six Old French Christmas Carols (First set). (Arr. Manney) ..... .10
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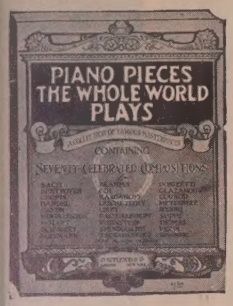

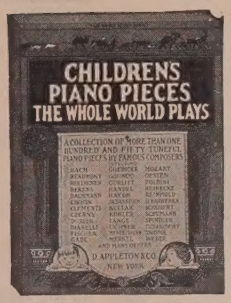

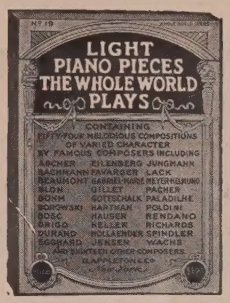

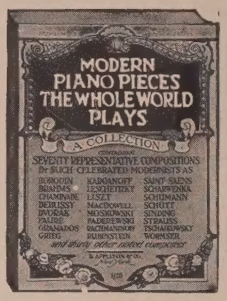

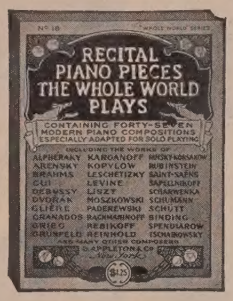

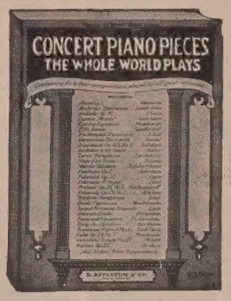

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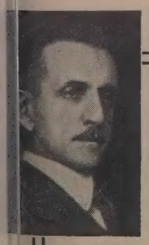

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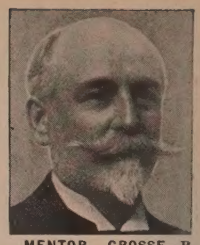
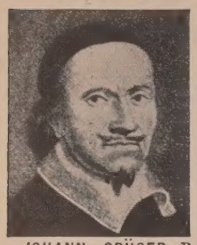
AUGUSTA COTTLOW—B. in Shelbyville, Ill. Pianist. Pupil of Carl Wolfsohn, Boise and Busoni. Chicago debut at 10. Tours of U. S. and Europe. Lives in Tivoli, N. Y.

ARMAND CRABBE—B. April 23, 1884, Brussels, Belgium. Baritone. Has sung in principal capitals of world. Manh. Op. Co., N. Y., 1908-10, and Chicago Op. Co., 1910-11.

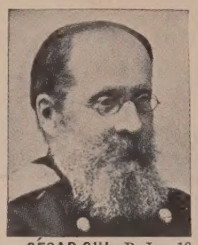


MENTOR CROSSE—B. Sept. 14, 1866, Dunedin, New Zealand. Pianist, composer and educator. Stud. in Germany. Settled in Minneapolis, 1893. Has toured widely as pianist.

FREDERICK J. C WEST—B. Nov. 30, 1 London. Editor and aut Ed. in London and It Has written books on m and musicians.



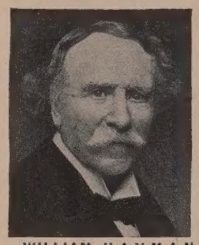
JOHANN CRÜGER—B. Apr. 9, 1598, Grosse-Breese, Prussia; d. Feb. 23, 1662. Composer of church music. Organist in Berlin from 1622. Composed **Now Thank We All Our God.**



CÉSAR CUI—B. Jan. 18, 1835, Vilna, Russia; d. Mar. 14, 1918. Russian composer and writer. Chiefly self-taught. Comp. 8 operas. Well-known for his **Orientale.**

JULIA CULP—B. in Groningen, Holland. Mezzo-soprano. Stud. in Amsterdam and Berlin. N. Y. Debut 1913. Tours of Europe, U. S. and Canada. Lives in Berlin.

JOHN GRINNELL CUMMINGS—B. in Centerville, Mich. Organist, teacher and composer. Stud. in Boston, Chicago and Berlin. Resides in Saginaw, Mich. Comp. **Moon Magic.**

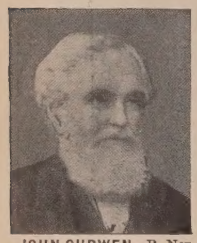


WILLIAM HAYMAN CUMMINGS—B. Aug. 22, 1831, Sidbury, Devon, England; d. June 6, 1915. Singer, composer, teacher. Visited U. S. in 1871. Comp. cantata "The Fairy King."

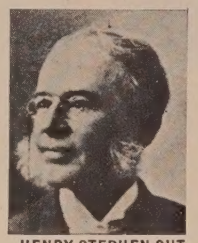
PEARL G. CURRAN—B. in Denver, Colo. Composer. Practically self-taught. Lives in Pelham Heights, N. J. Widely-known for her songs, **Dawn, Life and Rain.**

LOUIS WOODSON CURTIS—B. in San Jose, Calif. Composer and teacher. Dir. of school music, Los Angeles. Comp. operetta, "Joan of the Nancy Lee."

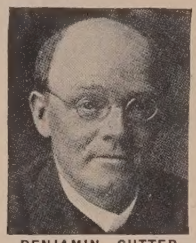
NATALIE CURTIS in N. Y.; d. Oct. 23, 1 Lecturer and writer. E N. Y. and Europe. made extensive studie music of Amer. Indian Negro.



JOHN CURWEN—B. Nov. 14, 1816, Heckmondwike, Yorks, Eng.; d. May 26, 1880. Founder of Tonic Sol-Fa method of teaching singing. Author of many books on mus. subjects.

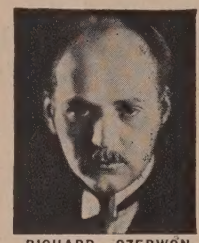


HENRY STEPHEN CUTLER—B. Oct. 13, 1825, Boston; d. in 1902. Organist. Ed. in Germany Org. in Boston, N. Y., and Philadelphia. Comp. **The Son of God Goes Forth to War.**

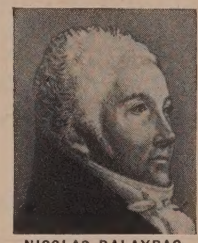


BENJAMIN CUTTER—B. Sept. 6, 1857, Woburn, Mass.; d. May 10, 1910. Violinist and composer. Ed. in Boston and abroad. Prof., New Eng. Cons. Wrote "Exercises in Harmony."

KARL CZERNY—B. Feb. 20, 1791, Vienna; d. July 15, 1857. Pianist, teacher and composer. Taught by Beethoven. Teacher of Liszt and Thalberg. Best-known for his piano studies.

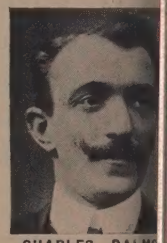


RICHARD CZERWÖNKY—B. May 23, 1886, Birnbaum, Germany. Violinist, conductor and composer. Pupil of Zajic and Joachim. Head, violin dept., Bush Cons., Chicago.



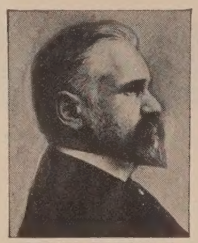
NICOLAS DALAYRAC—B. June 13, 1753, Muret, Haute-Garonne; d. Nov. 27, 1809. French dramatic composer. Wrote 80 operas and operettas which were popular in Paris.

HELEN DALLAM—B. in Illinois. Violinist, teacher and composer. Well-known for her piano and violin pieces for children. Now teaching in Chicago.

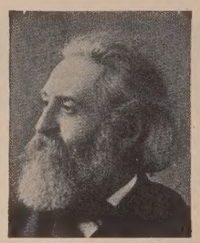


CHARLES DALM—B. Dec. 31, 1871, N France. Operatic tenor pil of Dauphin. Manh Opera Co., N. Y., 10; Chicago Opera Co. 1910.

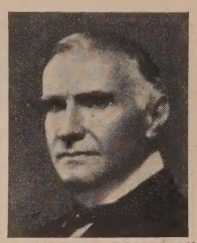
JOSE VIANNA DA MOTTA—B. St. Thomas Isle, Cent. Africa, 1868. Pianist and composer. Pupil of Scharwenka, Liszt and Bülow. Dir., Lisbon Cons., Portugal.



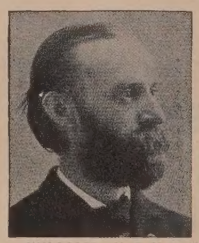
FRANK DAMROSCH—B. June 22, 1859, Breslau, Germany. Educator. Mus. D., Yale, 1904. Cond., N. Y. Oratorio Soc. 1898-1912. Dir., Institute of Musical Art., N. Y., since 1905.



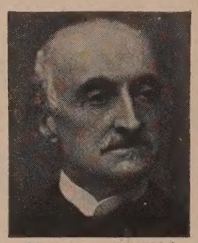
LEOPOLD DAMROSCH—B. Oct. 22, 1832, Posen, Prussia; d. Feb. 15, 1885, in N. Y. Composer, violinist and conductor. Founder, N. Y. Oratorio So., 1874; Symphony Society, 1878.



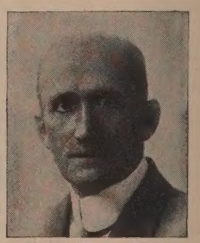
WALTER DAMROSCH—B. Jan. 30, 1862, Breslau, Germany. Conductor and composer. Mus. D., Columbia Univ., 1914. Dir. N. Y. Sym. Orch. until 1927. Comp. opera "Cyrano de Bergerac."



WILLIAM HENRY DANA—B. June 10, 1846, Warren, Ohio; d. Feb. 17, 1916. Composer and teacher. Stud. in Berlin and London. Founded Dana's Mus. Inst., Warren, Ohio.

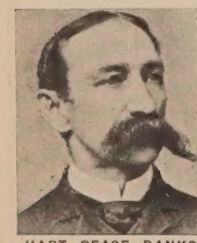


CHARLES DANCLA—B. Dec. 19, 1818, Bagneres-de-Bigorre; d. Nov. 8, 1907. Violinist and composer. Prof., Paris Cons., 1857. Wrote a violin method and numerous pieces.

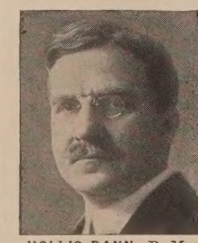


CHARLES E. DANCY—B. in Columbus, Miss. Pianist, composer and teacher. Taught in Dallas, Texas, and New York City. Comp. of piano teaching pieces.

MABEL WHEE DANIELS—B. in S scott, Mass. Com Grad., Radcliffe C 1900. Stud. in M Lives in Boston. Num vocal and instru compositions.



HART PEASE DANKS—B. Apr. 6, 1834, New Haven, Conn.; d. Nov. 20, 1903. Composer. Church singer in Chicago and New York. Comp. **Silver Threads among the Gold.**

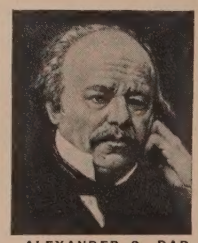


HOLLIS DANN—B. May 1, 1861, Canton, Pa. Educator and conductor. Stud. in Rochester and Boston. Pres., M. S. N. C., 1920. Dept. of Music Edn., N. Y. Univ., since 1925.

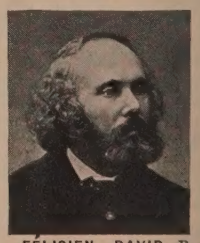
LOUIS-CLAUDE DAQUIN—B. July 4, 1694, Paris; d. June 15, 1772. Clavecinist and composer. Organist, Chapel Royal, from 1739 until his death. Composed **Le Coucou.**

YELLY D'ARANYI—B. in Hungary. Violinist. Pupil of Jeno Hubay. Debut in Vienna at 13. Tours of Europe and U. S., appearing with major orchestras. Lives in London.

IVAN D'ARCHAMBEAU—B. near Liége, Belgium. Cellist. Pupil of Hugo Becker, Frankfort. Member of Flonzaley Quartet from its formation in 1903. Lives in N. Y.

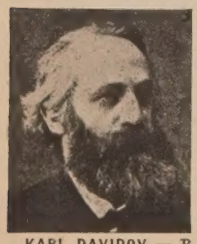


ALEXANDER S. DARGOMIJSKY—B. Feb. 14, 1813, Toula, Russia; d. Jan. 17, 1869. Pianist and composer. Ed. in St. Petersburg. His opera "Russalka" prod. in 1856.



FÉLICIEN DAVID—B. May 13, 1810, Cadenet, Vaucluse; d. Aug. 29, 1876. French composer. Ed. in Paris. Comp. opera, "Lalla Rookh," and symphonic ode, "Le Desert."

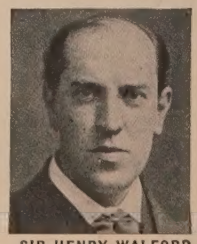
FERDINAND DA B. June 19, 1810, burg; d. July 18, Violinist. Pupil of and Hauptmann. Leipzig Cons., 1843. "Violin School."



KARL DAVIDOV—B. Mar. 17, 1838, Goldingen, Russia; d. Feb. 15, 1889. Renowned cellist and composer. Prof., Leipzig Cons. Dir. St. Petersburg Cons., 1876-86.

CLARA NOVELLO DAVIES—Distinguished vocal teacher and choral director. Prize-winner. National Eisteddfod, Wales. Mother of Ivor Novello. Now teaching in N. Y.

DAVID FFRANGCON DAVIES—B. Dec. 11, 1856, Bethesda, Carnavonshire, Wales; d. April 5, 1918. Baritone. Ed. at Oxford. Oratorio singer. Wrote "Singing of the Future."



SIR HENRY WALFORD DAVIES—B. Sept. 6, 1869, Oswestry, Eng. Organist and composer. Mus. Dir., Univ. of Wales, since 1919. Comp. oratorios and choral suites.

CARLYLE DAVIS—B. in Cincinnati, Ohio. Pianist, composer and teacher. Stud. at Cincinnati Coll. of Music and Harvard Univ. Has composed songs and piano pieces.

DAVID DAVIS—B. May 3, 1855, near Talsarn, South Wales. Tenor. Pupil of Joseph Parry. Teacher of voice and choral conductor, Cincinnati, Ohio, since 1885.

FAY SIMMONS DAVIS—B. in Cambridge, Mass. Pianist, teacher and composer. Pupil of S. P. Warren and Edward MacDowell. Anthems. Lives in Glen Ridge, N. J.

GROVER TIL DAVIS—B. Apr. 3 Kent, Ohio. Pianist. er and lecturer. Grad Coll. of Music. Has U. S. as accomp. **Dance of the Manik**

Music, the Sunshine of Prosperity

THE cover of THE ETUDE MUSIC MAGAZINE for this month presents allegorically a great truth, which is unfortunately recognized adequately by far too few people. Many are asking how it has been possible at this period of world progress for such vast numbers of citizens to become victims of the fearful economic crisis through which we have passed. They fail to cast their eyes back through the black days of history to envision the interminable millions who have been obliterated through ignorance of natural forces and the absence of an educational training in the control and application of those forces. Even at this hour, myriads have been wiped out during the past decade in the relatively uneducated Far East.

The gifts of education to the world are colossal, in comparison with what mankind has paid for education. Famine and disease, still hideous enemies of the human race in many parts of the world, have been combated by education, with results almost miraculous. Poverty, crime and war—still giant enemies of the human race—fabulous Goliaths facing the valiant David of education—will succumb by degrees. Kingdoms come and kingdoms go, but the task of education is interminable. Emperors, dictators and presidents are temporary marionettes of history. Education marches with the ages, and educators, not rulers, are the real masters of civilization. Cast upon a planet so infinitesimally small in relation to the boundless oceans of stars that the very thought staggers the imagination, each educator in his time is permitted to work only a few seconds, measured by the chronometer of eternity; but all do their part in this, the noblest of all callings.

DEPRESSION BANISHED

The singing of Farinelli (Carlo Broschi) cured the depression of the King of Spain and was rewarded with a salary of one hundred thousand dollars a year.

With the opening of the fall season, our American educational system, the most extensive and the most richly supported in history, is again set into activity. From kindergarten to university, from the little red school house to the hundred million dollar plant, from the intensive work of the studio of the private teacher to the mass administration of huge classes—the rhythm of learning is once again set into motion. The responsibility for our future security and prosperity rests far more upon the successful operation of this ever-changing and constantly improving system than upon anything that could happen upon the day of the presidential election next month.

Gradually education has become broader, more rational and more human in its methods. Psychology, biology and sociology have reformed its ideals and practices. These and other sciences have literally dynamited the superstitions and stupidities of older civilizations and opened new worlds, providing means for the support of millions. The advance of these sciences, particularly the study of human behavior and relationships, has contributed far more to the promotion of productivity in every calling than any other force. Chemistry, engineering, agriculture, commerce, law, journalism, literature, painting, music and a hundred collateral avenues of advance, all these are arteries of education. On one hand the tastes and the demands of the consumer are being trained to require better and better things; while on the other hand the worker is being trained to command nature and industry to provide these. With the tremendous natural increase in population, the multiplication of machinery and the improvement in means of communication, the importance of the arts in their office in elevating taste and creating new, wholesome appetites, as well as the means for the profitable employment of leisure, have a new meaning in the scheme of modern civilization.

One of the significant advances has been the wide recognition of the importance of music and the elevation of its position in the general educational scheme. Progress in this connection, in America, during the past fifty years, has been greater than that made at any other period in the history of the world. THE ETUDE MUSIC MAGAZINE has continually pointed out as one of its natural journalistic functions the great possible potentiality of music and music education in the restoration of prosperity. Music, properly administered, stimulates faith, courage, energy and action. Down through the ages it has been used innumerable times to combat melancholy, gloom and despair. As David ministered to Saul, as Farinelli ministered to King Philip V of Spain, so the musicians of America are now devoting their best efforts in the application of music to the great practical problems of the day. Farinelli received the fantastic annual salary of 50,000 francs in 1736 (about $100,000 in 1932 money values), for curing the mental depression of King Philip. The king had not smiled for years, but the beauty of Farinelli's famous voice turned his gloom and melancholia to cheer. Perhaps one hundred thousand dollars a year was a fair price for saving a kingdom. Can we possibly spend too much in these reconstruction days, in using music to dispel the fear which played such a tragic rôle in our recent depression?

If prosperity is the fruit of education, music is the sunshine of prosperity. Its adoption in our public schools, private schools and colleges is the most encouraging indication of the stability of the musician's future position.

A Triumphant Prospect

"The Spirit of 1932"

THE SPIRIT OF 1932 plan proposed in the September ETUDE is meeting with nationwide acclaim. It suggested that during one week in October the eighteen thousand school bands should march daily through the business districts of our American cities, playing thrilling, fear-dispelling, activating music—music designed to put new courage and new determination in the mind and heart of the average man whose spirit has suffered through the strain of the great Depression—now happily passing.

Foremost men in all parts of the country have emphatically endorsed the plan. In the West and Middle West it has "caught on" like wildfire.

Mr. C. M. Tremaine and Mr. Kenneth Clark of the National Bureau for the Advancement of Music at once enthusiastically agreed to promote the plan and have put the machinery of this far-reaching organization behind the project. Mr. Tremaine made the valuable suggestion that the bands be accompanied by other young people, carrying lively, business-stimulating slogans on placards. We have therefore created the following slogans, to which may be added others locally:

Invincible Youth—Our Guarantee of Tomorrow!

* * *

Wake Up! Business Has!

* * *

Howdy, Prosperity! Step Right In

* * *

Spend or Suspend!

* * *

Dynamite the Money-Jam with Courage

* * *

Gangway! Good Times Arriving!

* * *

Kan the Kicker

* * *

America's Future Citizens Have Not Lost Faith

* * *

Good Cheer is the Herald of Good Business

* * *

March Forward—Not Backward!

* * *

Progress is Ahead—Not Behind!

* * *

The Heart of Prosperity is Good Cheer

* * *

The Sun Rises Every Morning

* * *

Nothing Succeeds Without Enthusiasm!

* * *

Good Luck is the Child of Action

* * *

You Look after Today: We'll Take Care of Tomorrow!

* * *

Prosperity is the Fruit of Work and Education

* * *

Think Right! Work Right!
Don't Worry and We'll Be All Right!

* * *

You Can't Conquer with a Rubber Backbone

* * *

Keep in Step or Get Stepped on

* * *

Trade Revival=Courage+Work+Cheerfulness—Gloom—Talk

Better Bands—Better Business

* * *

Music Study Exalts Life

* * *

Music Builds Enthusiasm!
Enthusiasm Builds Success!

* * *

Use Music to Blast Gloom

* * *

Ever Whistle to Keep Up Courage?

* * *

The noted publicist and leader, Victor Murdock, in *The Wichita Eagle* hails the plan with the greatest enthusiasm, in a two column, front page article.

Joseph E. Maddy, the noted leader of the band and orchestra movement in school work, has just wired us:

> "Endorse heartily the plan in your editorial. Think it would be of great value in promoting music this coming year and will do all I can to assist you in the good work."

Edwin Franko Goldman, the noted band conductor, writes:

> "Am heartily in sympathy with your plan for a great nationwide musical patriotic festival to be held during the first week of October. Music is needed now more than ever, and I feel sure that it can do more to raise the spirits of the people than anything else."

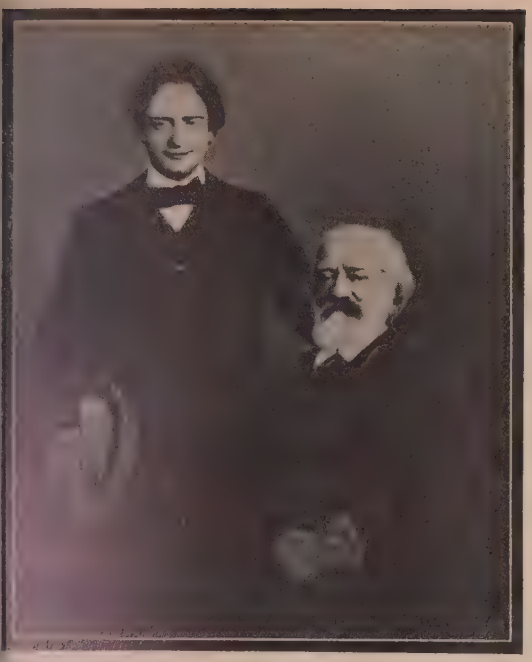
A. R. McAllister, director of National Prize Winning Bands, and President of the National School Band Association, writes:

> "I certainly want to endorse enthusiastically the idea you propose, as I have long believed in the almost unlimited possibilities for good of the marching band. First, because it goes to its audience and thereby carries its message to thousands who otherwise would not receive it. Second, a marching band, composed of young Americans confident in their ability to achieve any desire, is typical of the pioneer American fearlessness which is their heritage; and to me it represents a challenge to present leaders to do something definite to improve conditions.
>
> "During the war a general stated that a certain band was worth a million dollars to its regiment. This band has still retained that name, the 'Million Dollar Band.' It was worth that much to its regiment, and so is every high school band worth that much to its community, and much more, providing the community follows such a suggestion as yours, and utilizes it to the best advantage in this crisis. Every young American loves a good scrap and knows he can win. America is a young country. There are no old Americans. All we need to do is to start the fight in the right way and there can be but one result."

Herbert L. Clarke, eminent cornetist and director of the Municipal Band of Long Beach (California), writes:

> "Am heartily in favor of your 'Antidote for Depression' expressed by 'The Spirit of Nineteen Thirty-Two.' Shall devote a special day during the week of October 3rd, with concerts dedicated to 'The Spirit of Nineteen Thirty-Two,' with ringing patriotic music,

(Continued on page 742)



MARK HAMBOURG AND THEODORE LESCHETIZKY

Leschetizky Days

By the Eminent Russian Pianist and Teacher

MARK HAMBOURG

Mr. Mark Hambourg, who for years has been a valued friend of THE ETUDE *and who has enriched its pages with many very interesting articles, has just completed his autobiography, "From Piano to Forte," which has been published by Cassell and Company, Ltd., of London. This is unquestionably one of the most interesting books of contemporary biography. In addition to his musical gifts and splendid training, Mr. Hambourg has a natural and most unusual instinct for writing. In the course of this work he reveals with characteristic frankness, hundreds of episodes of striking interest to the music lover.*

Very few virtuosi have traveled so actively and so incessantly as Mr. Hambourg. The demand for his services has been so extensive that he has visited many art centers which the average virtuoso never sees. Of these he has written in a thoroughly candid but very sprightly manner, certain to fascinate all readers. More than this, there is a side to this book which is most informative and therefore very stimulating to the piano student. With Mr. Hambourg's permission we have made extracts from his chapter upon Vienna which deals largely with his renowned master, Theodore Leschetizky.

I ARRIVED in Vienna in November, 1891, escorted by my faithful father, and we took up our quarters at the Hotel *Zur Goldenen Ente*—"The Golden Duck." We felt rather forlorn, as we neither of us spoke a word of German, and our broken English did not advance us much further than our voluble Russian.

As soon as possible we betook ourselves to Professor Leschetizky's house in the *Carl Ludwig Strasse,* which was far out at the extreme limits of the town. When we reached the house which was to be the haven of my artistic aspirations for the next three years, we were received by that remarkable woman, Madame Essipoff, who was the second in the succession of wives collected by the indefatigable Professor. Annette Essipoff was herself a splendid artist, and was by a long way the finest woman pianist of her day. Her reception of us was odd in the extreme.

There was a scare of cholera in Vienna at that moment, and so in front of Madame Essipoff's door was a curtain soaked in disinfectant, and, before being admitted to her, we were requested to clean our teeth, and wash our hands in carbolic which was provided for the purpose. I must say that I felt somewhat daunted by the half-darkened room where the interview took place, the nervous though impressive woman, and the whole atmosphere reeking of disinfectant. However, in spite of these adverse conditions, I managed to play the *Chromatic Fantasia and Fugue* of Bach to Essipoff, with which she declared herself pleased.

Too Rich a Feast

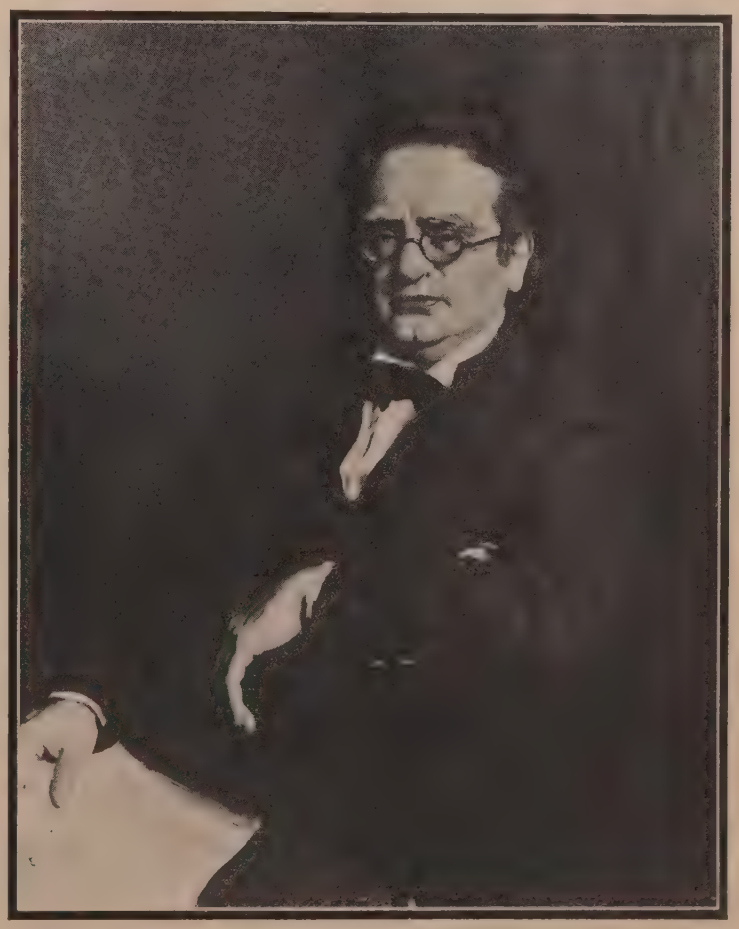
AS PROFESSOR Leschetizky was still away on a holiday in Ischl, Essipoff arranged that I should study with her, pending his return. My father was not able to stay on with me in Vienna, and I was left with Madame. Hardly had I begun work with her than Leschetizky arrived, and I was sent for at once to play to him. I played the *Faschingschwank* of Schumann, and he was delighted, and said, after I had finished, that I must play that very evening at a supper party which was taking place at his house to celebrate his return to Vienna. I was naturally pleased, but, alas for poor me, although I got through the playing with éclat, the delicious Viennese dishes at the supper were altogether too much for my twelve-year-old digestion. There was no one to look after me, and I just ate everything I could see! I was already over-excited by the music and the novel surroundings, and the cumulative effect of all this was that about midnight I was seized with violent pains and had to be put to bed there and then in the Professor's house. Here I remained prostrate for some days with a sharp attack of gastritis. When I was better I was sent to lodge with a Madame Wienzkowska, an old spinster pupil of Leschetizky's. She was one of the best *Vorbereiterinnen,* as those people were called, whom Leschetizky employed to prepare and initiate new students in his technical methods.

Madame Wienzkowska was an excellent teacher of the piano, but she knew nothing whatever about the management or care of young boys. The food she provided for her lodgers was terrible, and I shall never forget the general discomfort of her house. There were two other boys, also pupils of the Professor's, staying there besides myself, one being Charles Procter, *protégé* of a well-known American lady, Mrs. Gardner, of Boston, who was distinguished in the musical world as one of the original founders of the Boston Symphony Orchestra. Charles Procter became later on a successful professor of the piano in Boston and also did well as a concert pianist in America. The other pupil who stayed with me at Wienzkowska's was a young German called Kunz, but I do not think he ever came to anything in particular. As we were so badly fed, we used to supplement our miserable meals by spending our few spare *kreutzers* on horse-meat sausage which we bought off a second-rate butcher; they were very filling. One day we had the good luck to discover a Beer Keller where, if you took a glass of beer, or a cup of coffee, there was no extra charge for bread, or for the mustard which was supplied on every table. This was a godsend to us hungry boys, as we would go there, order a twopenny cup of coffee, eat all the bread we could get hold of, and cover it over thickly with mustard, which made a very palatable sandwich. We consumed this fiery meal for several days with success when unfortunately the landlord of the restaurant found out to his surprise that he could no longer keep his establishment in mustard! It was always mysteriously finished. He made extensive investigations, and the result was that we were requested to cease being his guests!

One Prank too Many

I AM AFRAID that we rendered poor Madame Wienzkowska's life a pretty burden, and eventually we were all threatened with expulsion because, in a moment of special exhilaration, we took the bust of Beethoven which she kept on her piano and hid it in her bed! When she discovered the outrage she had an alarming fit of hysterics, partly from real fright, and partly from horror at the sacrilege. We were really getting too much out of hand, and Leschetizky, who was the kindest of men and took a fatherly interest in all his pupils, made up his mind that he must find some really trustworthy family for me where I should be properly fed and cared for. In spite of my several years of concert tour experience, I was still too much of a child to be left to my own devices.

Nothing could have been luckier for me than the choice Leschetizky made. There lived just over the road from his house some good friends of his by the name of Kurzweil. They were well-to-do people, and occupied a large and charming villa standing back from the street in a fine garden. They were interested in everything musical, and, persuaded by their friendship for Leschetizky, they agreed to take me as a lodger and to look after my health and my general education. From the moment I entered their hospitable home, I was surrounded by affection, tender solicitude, and devoted interest in all that I did, and my life in Vienna became



MARK HAMBOURG

from thenceforth one of the happiest times of my youth.

Systematic Study

MY DAY'S work was now arranged with strict precision; at a quarter to seven I was already up and practicing, and during the course of each day I was also educated in general subjects.

My first tutor was a young medical student, but I was so sensitive to the odor of iodoform, and other noxious reminders of the operating table which always hung about him, that, though he was a good enough teacher, I could not learn from him. So I was provided with a German-Bohemian professor whose name was Doctor Novak. He was a very erudite man, and I enjoyed my work with him; in fact he inspired me with an affection and respect which I have retained ever since. He considered that I had some talent for mathematics, which pleased me. Then I had an English mistress named Miss Booth, who liked poetry, and endeavored to teach me Tennyson's "Queen of the May." I did my best to learn it, but I fear with no great success! I do not think I had any disposition for Victorian poetry.

I was taught harmony, as well as English and German, and my teachers in this branch of music were Henryk Meltzer, a Polish pianist, and Emil Selling, a young composer of some reputation.

During the first year that I studied with Leschetizky I played a new piece each week at the class-lessons, which took place on Wednesdays about five o'clock in the afternoon. After the class was over there was a supper party which lasted well into the night. Invitations to Leschetizky's parties were keenly sought by the notabilities of Vienna, and they were always crowded with interesting and distinguished representatives of the literary and artistic world of the city, whether residents or visitors.

At the first class-lesson which I attended, I played Beethoven's *Sonata in C major, Op 2, No. 3,* which I was obliged to learn right through from beginning to end by heart in one week. Leschetizky let me play it to the end without making a single observation, and then told me that I had made only one hundred and twenty-two mistakes! I was disconcerted but not discouraged. I remember some time later in my student days that the Professor had occasion to play to me the *Sonnambula Fantasia* of Thalberg by heart which he said he had not played for fifty years. When he had finished he turned to me and said:

"What do you think of it?"

This God Never Nodded!

"SPLENDID!" said I, but boy-like I could not refrain from remarking, "but you made a few mistakes." To my horror he turned on me furiously and shouted:

"Impudent boy, did you say mistakes! You will please remember that as long as you remain my pupil, for you I must always be right. I cannot make any mistakes!" And he thereafter refused to see me or give me any lesson for about a month, until I was reduced to despair. I took great care never to let a word of criticism fall from my lips again.

Leschetizky was choleric, no doubt because he suffered from liver trouble, but his sense of humor often came to his rescue when someone irritated him beyond endurance. So also his kind-heartedness, and the human sympathy with which he treated his pupils, made one and all love him sincerely. He was interested in every detail of their lives, and was able to make each one feel that in their Professor they possessed a real friend, almost a second parent, as well as a highly stimulating and understanding teacher. A pianoforte lesson with him was a life experience to those who were really able to understand his aims. He had a wonderful way of explaining details with unending care and precision, and was not only successful at developing facility and brilliance of execution in those who studied with him, but focused his teaching largely on the quality of sound to be produced.

His pedagogy was based on the theory that everything played on the piano must be distinguished by beauty of tone, and must be alive with requisite expression. He never allowed anything to pass him that was dull, monotonous or harsh. As for his so-called system, which has been so much advertised, it consisted mainly in his studying each individual hand, as well as the physical build of each pupil, in order to discover which was the easiest way for each one to produce beautiful tone, and facile technic.

An Attack for Each Hand

THIS attention to the special needs of every case, which was of so much benefit to those who worked with him, had been evolved by Leschetizky from his personal experience in the following manner. He had suffered all through his career as a concert pianist from the disability of having a thin bony hand, and he had observed that the easiest way to produce a beautiful full touch was with short fat hands like those of Rubinstein. He had also noticed that for lightness and brilliance, the thin agile hands of Liszt were more advantageous. Putting these observations together, Leschetizky came to the conclusion that a thin bony hand must be made to use much pressure by the fingers on the keys, caressing the notes to make them sing, and thus bringing weight to the touch. The fat, heavy hand, on the contrary, should be trained to exert as little pressure as possible on the keys, so as to counteract its natural weight, and render it more facile of movement.

These ideas were so eminently reasonable, and natural, and formed such an elastic method of technical study, that they were able to develop the individual capabilities of each student to a remarkable degree, without in any way hampering his originality, or fettering his personal feelings of expression. In his principles with regard to tone production, Leschetizky went away from the purely legato touch of the older pianists of the time of Moscheles and Schulhof, and adopted a practice of playing with what he termed "thrown fingers." This practice had a twofold advantage; it prevented passage work from being played too fast, and it added brilliance and clarity to execution. It was really a kind of semi-staccato touch.

The Whip of Words

LESCHETIZKY had a biting and sarcastic tongue, and would castigate his most successful students unmercifully in front of the whole class and before any audience that was present at his lessons, so that many times the class ended in bitterness and even tears. But he had a method in his harshness, as he would say that it was necessary for the public performer to acquire the strength of character to stand anything in the way of criticism, obloquy or ridicule, without being disturbed. The Professor's doctrine was, in fact, the survival of the fittest. I recollect however one terrible row he had with a very large, handsome woman who had come to play to him. We pupils thought her a wonderful person, she was so good-looking; but Leschetizky disliked her playing, and, as was his wont on such occasions, he indulged in some extremely uncomplimentary remarks to her about it. I happened to be waiting outside to take my lesson after the lady's was finished, when suddenly the door was flung open and I saw her turning upon the Professor in a positive fury! To my horror, and yet I must confess to my fearful admiration, she seized him by the shoulders (a sacrilege which took my breath away), shook him thoroughly and cried: "You rude, intolerable, little man! If you were not so small and ridiculous I would throw you down the stairs for daring to speak to me like that! I would rather die than study with a creature like you!" and she rushed out of the room, slamming the door behind her. Leschetizky was livid with indignation, as he was entitled to be, and I hid in a corner and waited for the storm to blow over, for fear that the retribution which I knew would fall on somebody should chance to direct itself on me.

Once in the class when a gentle charming American girl was playing, the Professor got up, lit a candle and placed it under the music stool on which she was sitting. She could not think what he was doing, and stopped playing.

"Continue! Do not stop!" he exclaimed, "I am only trying to warm up your performance a little."

Interpreting the Classics

LESCHETIZKY used to be annoyed at the views of some of the musical critics about the playing of the Classics, especially with regard to Beethoven. For Leschetizky thought that the dicta of the critics of his day seemed to increase year by year the tendency to render the Classics in as dry and pedantic a manner as possible, as though there were some mechanical formula to which, as Classics, they must submit. These same dicta, of course, are still heard. But Leschetizky was himself a direct descendant in the musical line from Beethoven. He had studied mainly with Czerny, who in his turn was one of Beethoven's most favored pupils and friends. The Professor therefore felt that he had some claim to first-hand knowledge of how Beethoven's works should be rendered, and that his interpretations which he taught to his pupils were those which he had received from Czerny, who had played them thus to Beethoven himself.

Also Leschetizky believed that the creator of the *Appassionata* and the *Waldstein* sonatas would not have endured to have the expression of his music hemmed in by narrow bonds of a conventional pattern, or by an archaic atmosphere. The Professor cared above all things for beautiful tone, and lovely liquid sound. He desired, moreover, that the Classics should be enjoyed by those who heard them with the deep emotion that masterpieces of living music should always produce, and not be listened to merely as a tedious homage paid to the reputation of the illustrious dead.

Leschetizky was antagonistic to the Teutonic attitude towards music; he would say that their motto was *Schlicht und Leise* which means "Slick and Quiet," and he disliked the pomposity and ponderousness of most of the German idiom.

Liszt Anecdotes

ONE OF THE Professor's special bugbears was the Berlin *Hochschule* whose teaching he considered unprogressive and Philistine, and he was incensed when they refused to allow Liszt's music to be played by their students. He regarded this prohibition as essentially narrow-minded, for he admired and venerated the great Abbé as a super-musician. I never saw Liszt; he was before my time; but the old Leschetizky pupils would tell stories of how he would come and play dance music to the class in a most wonderful way, and drink great bumpers of brandy, and smoke enormous black Swiss cigars, none of which seemed to have any effect on him, except to increase his marvelous agility of technic.

One of my treasures is a cigar case of Liszt's with several cigars left in it, which was given to me by the famous Wagnerian singer, Marianne Brandt. She had spent some years in Weimar during the time when Liszt was producing the Wagner operas there, and she attended the pianoforte evenings which he gave at his studio during the year 1870. Time after time, he would forget his cigar case, and Madame Brandt always happened to be the person whom he asked to find it and bring it to him. She performed this service so often that at last one day Liszt said to her charmingly: "Do keep the case and the cigars in it as a memento of me."

Marianne Brandt was good enough to present the cigar case to me in 1891, with a charming note in which she tells how she came to possess it. She also adds that she had put a lock of Liszt's hair in with the cigars, which she had obtained from him after a dinner of the Shakespeare Society, where the guests in fun started a mock fight to procure for themselves one of the Master's locks. Liszt did not in this respect follow the example of Beethoven who used to keep a goat's tail (or so it is told), out of which he would cut a wisp of hair and despatch it to those admirers who craved for one of his curls!

To return to Leschetizky, he had a great eye for womenkind, and it must be said that they seemed also to have a decided partiality for him. His marital experiences are well known, and his need of wives was almost insatiable; but though so much married, I must confess that a good-looking pupil of the gentler sex had more chance of being noticed and taken an interest in than one less prepossessing. This preference never left him, even though he lived to the age of eighty-eight.

Famous Pupils

AND EVERY day more pupils came. There was an unprecedented rush of all the pianoforte talent of the world to learn under the Professor. When I appeared on the scenes, Slivinski had just left to start his career, whilst it was only a few years since Paderewski had been studying with Leschetizky and his enormous success on the concert platform had carried the fame of the Professor as a teacher all over the musical world. Amongst my contemporary students were Katherine Goodson, impulsive and temperamental; Annette Hullah, redheaded and jolly; Maud Rhill, Evelyn Suart, Ada Thomas, Ethel Liggins (Leginska), all hailing from England. Otto Voss, Ethel Newcomb and later on Clara Clemens from America. Helen Hopekirk from Scotland. Arthur Schnabel, Richard Bühlig; Franchetti, the Italian composer-pianist, a great friend of mine; also Schütt, the charming Viennese composer. Then there was Bertha Jahn, a prodigy like myself. We hated one another, for the Professor used to spur us on by telling each of us that the other one had done best. Sieveking, too, who was so large; he was like a great picture by Rembrandt. He could stretch fourteen and fifteen notes on the piano, and was more like a house than a man. Later when Sieveking began to make concert tours, he used to advertise that he had to have a special piano made for him to play on, because his hands were so enormous. Von Ark was a favorite amongst the older pupils who had been already with Leschetizky when he was teaching in Petrograd. This Von Ark became pianoforte professor at the Petrograd Conservatoire of Music, and acquired a big

(*Continued on page 744*)

The Step-Children of Piano Technic

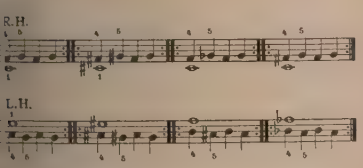
By the Noted Pianist and Composer

GEORGE LIEBLING

THE FOURTH and the fifth finger are the step-children of the hands of the pianist. No doubt these two aklings need some earnest considera- and good, helpful advice. By nature and rather weak, these two fingers get stronger only by continued care- practicing. But who has that patience? best pianists and the most learned thers have studied this question with- satisfying results. After much ex- menting with my own hands and with e of my pupils all over the world I e found that all well known exercises Czerny, Kullak, Chopin and the rest not had to any great extent the ired effect. But "where there is a will" re is to be found a way out of every ning difficulty. In fact, my latest gan in teaching is, "There are no real iculties which one cannot overcome." ave proved this often.

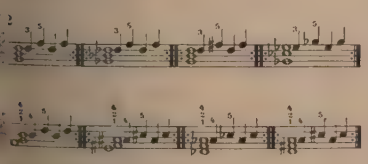
uppose a pupil plays pieces of grade ee and conquers all the problems of se pieces well. Later, when he plays rde five or six pieces he is sure to look k with contempt on the former unsur- sable difficulties of grade three pieces. herwise he will not have made suffi- nt progress. Only think how ridiculous would have been for the great pianists the past, or for any of the very excel- concert pianists of today ever to be aid of any technical difficulties they st play in public. The mere thought it would so get on their nerves as to detrimental to their fingers, their flexi- y and their memory. It is said of a ld known virtuoso that his fingers are and cold before he leaves the artist's m to go on the platform to face the lic. It is said further that this artist found a remedy in holding his hands bowl of hot water. But suppose there o hot water at hand?

ut to come back to the fourth and finger: there are only four positions sible for these two fingers.



the pupil to remember: two white s, two black keys, one white, one black and one black and a white key. The to practice these two keys would be lay each section ten times slowly, ten s twice as quickly, then in triplets finally with four and six notes *lerando* up to *presto.*

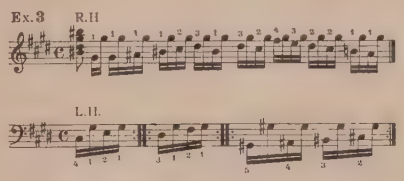
his exercise ought to be followed with retched position such as



y doing this exercise faithfully, one leave off many of the old studies. h one or two minutes of daily prac- the student will find an enormous fit within a reasonably short space ime.

nother technical problem which also seems to be a secret of the great virtuoso pianists is the use of a "vibrato." As such, this device is little known, but it was probably employed by Liszt, Tausig, Rubinstein, and d'Albert. Yet these pianists have not put directions for its use down in writing. Why? Perhaps they and their hands were by nature fitted to perform this type of "vibrato" without even noticing or studying this effect. I have at present with me a former student of Rafael Joseffy who was simply amazed when I showed and explained this "vibrato" to him. For the benefit of the readers of THE ETUDE I shall let "the cat out of my bag." Here it is!

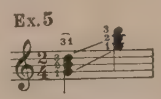
Suppose one has to play a few measures such as the following (see the last movement of Beethoven's *Moonlight Sonata*):



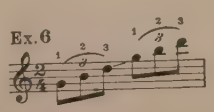
The old school taught to play this with long stretched fingers, stiff and rigid, and of course the speed was rather slow, too. You will find in sonatas of Haydn, Mozart and Beethoven, as well as in pieces of Weber, Mendelssohn, and even still of Schumann very often, measures like these, especially in the left hand (Beethoven's *Sonata Appassionata,* 3rd movement):

Try them over and you will be astonished how they sound in regard to unevenness of touch and rhythm. To come to the point, I recommend the following method. Put your thumb firmly on a key, say C, and lift your second finger half way and sidewards up. Now let it drop down and lift it up in quick succession but with a short, electric, vibrating action, say twenty times, and listen to the click of the sound. Afterwards do the same with the third finger, and follow this with the fourth and fifth fingers. To be sure of this action, close your eyes and listen to the effect (my experimenting with similar technical problems has proved that we can judge and hear much more clearly and discerningly with closed eyes).

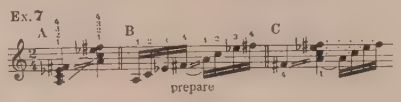
Another important problem is the practicing in what I call positions. For instance, all arpeggios, all chords in figuration movement ought to be practiced and played thus:



After the player has the chord ready, he must prepare the thumb by putting it under so well as to stretch out the next chord



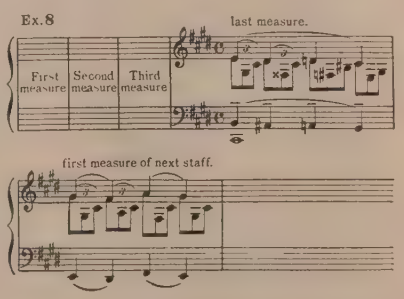
quickly enough to get in position for the next three notes. In fact, this kind of preparing for two following positions has been badly neglected or overlooked by most teachers and composers of technical exercises. I therefore want to put stress on this point. The following example will further demonstrate my meaning:



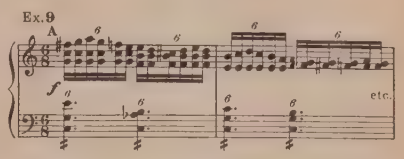
This designates the changing of position and the preparing in the moment of transferring from one position to the next one. The thumb ought to be controlled specially in the very moment when you prepare the position.

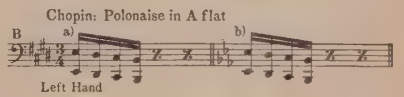
You will see that the next chord must be prepared and that the stretched-out hand lies with an actually ready grip above the following required notes, just fixed to strike. Another point, which is seldom spoken of, is rather important. It is the matter of rests or pauses. Generally there is no attention paid to the left hand having a pause when the right hand is playing, and *vice versa.* I notice often that the player makes mistake after mistake by coming too late in that moment when his hand ought to be ready for the next entrance after a pause. In fact, either he keeps his hand in his lap or in the air somewhere, instead of using his brain and preparing the next entrance. Hence there is the so-called hesitation of attack and the entrance comes too late. My advice is: "Use the rest in getting ready for the next chord or passage, adapting a position in preparation for the coming entrance, with the ready grip or stretch."

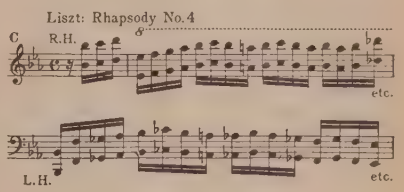
A similar advice regards the hesitating attitude of the player whenever one line of music ends and the next line begins. In this case the player ought to learn by memory the last measure of the line he is leaving and the first measure of the line he is approaching, and then play these two measures often in succession until he has perfectly grasped the technical problem and the harmonic and melodic thread. For an example one may turn to Rachmaninoff's *Prelude in C Sharp minor.*

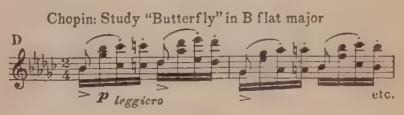


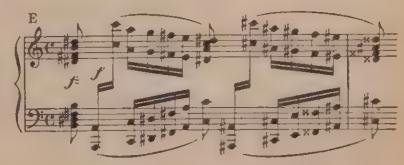
I call this "to bridge over." This is my system, one which I have used all my life as a pianist and as a teacher with amazing result; and I recommend this as one of the best methods to overcome a certain uneasiness and nervousness in all such cases. A few words about "the poor wrist," as many students call it. Surely the wrist is one of the problems in technic. Some great pianists were famous for their octaves, like Kullak, Dreyschock and Liszt, and I have no doubt that some pianists are born with a certain octave technic, having a very flexible wrist and an especially good hand for octaves. Others are born for smooth, even and elegant scales. Here I remember Saint-Saëns, De Pachman, Busoni, among others. This will prove that technical problems do exist and therefore must be treated conscientiously. One of the methods which I found most practical, is: Try to develop your wrist by moving (shaking) it up and down, first in the air, then on the table or on the lid of the piano by doing all the different rhythms slowly, more quickly and very quickly. Also use dynamics from *pp* to *ff* in these movements and you will notice an absolute progress in a short time. Do this at any spare moment and I guarantee your own satisfaction after you have done it often and with patience. Afterwards I would recommend making a daily practice in studying wrist and octave passages of famous pieces, say, just five minutes every day in order to develop the wrist more and more. Pieces of that style would be:











"A," Rubinstein's *Staccato Study in C major;* "B," (Measure (a) should be played twelve times, gradually increasing from *pp* to *f;* and measure (b) should be played four times, gradually increasing from *mf* to *ff.* Use the fourth and fifth fingers, with a rolling up and down motion of the wrist.) Chopin's *Polonaise in A flat;* "C," Liszt's *Rhapsody,* No. 4 (to be practiced *p* with *crescendo, mf* with *crescendo,* and *f* with *crescendo*); "D," Chopin's *Butterfly Etude* in B flat major; "E," Liszt's *Rhapsody,* No. 6; "F," Liebling's *Toccata de Concert;* "G," Liebling's *Octave Study;* "H," Liebling's *Concerto Eroico.*

I might quote many, many more, but my readers will understand the point I am driving at, namely, *the technical problem*

(Continued on page 756)

My Ten Favorite Etude Music Magazine Musical Compositions and Why I Prefer Them

(We are presenting herewith the Prize Winning Essay in this contest conducted something more than a year ago. Because of the great number of contestants, it has been impossible for our very busy staff to handle the judging of these essays as promptly as we would have wished.

We congratulate Mrs. Eva M. Brallier, of Iowa, upon her success. With so many excellent essays offered, a decision was not easy; and we wish to make special Honorable Mention of the work of Jessie A. Matheson, of California; and of Mrs. Helen B. Davis, of Washington, D. C. Also it is but fair to say that one essay, that otherwise was qualified for first place, lost this position because it was about three times the length allowed; and at least one other lost an Honorable Mention, because one of the compositions named in it had appeared last in the Etude more than ten years before the beginning of the Contest. All of which but emphasizes the necessity of a careful study and observance of the rules of such a competition.—Editorial Note)

Prize Essay

Mrs. Eva M. Brallier
Greenville, Iowa

To even the most casual observer the following list will be seen to lean strongly to program music, that is, music of such a character as to present to the mind and imagination the emotions inspired by certain pictures or events. This is due partly to the writer's own ability to enjoy the concrete in music more than the abstract. Besides our natural inclination in the matter, music, in our case, is a means of replenishing the purse. Therefore, we have naturally fallen into the habit of playing the things which appeal to the imagination of the audience, only making the reservation that it must appeal to the better side of human nature.

Chopin's *Prelude, Op. 28, No. 15,* designated as the "Rain Drop Prelude," is a chief favorite. One reason for this, no doubt, is the master lesson published in The Etude. The graphic account of the events, which caused Chopin, under great emotional stress, to compose this work, make it doubly interesting. Aside from all this the contrasting major and minor themes lend a charm, and also the peculiarly rhythmical eighth-notes throughout the composition, which suggest the steady dropping of water.

Kari and Per, a Norwegian Dance, by Trygve Torjussen, is a jolly and rollicking composition, faintly reminiscent of Grieg's more dignified *Anitra's Dance.* It has a flavor of Norway mountains and ocean fjords, coupled with the wholesome home life and folklore of the Norwegian people.

Carlyle Davis' piano transcription of Nevin's *Mighty Lak a Rose* is a very sympathetic arrangement for piano of this popular song, which is deservedly so because of its expression of a universal emotion, love for little children.

Symphonie Pathétique, a portion of the First Movement, by Tschaikowsky, is of a most sombre tone, seeming to combine the elements of melancholy and faith, about equally blended. Knowing this to be a part of the master's last work, along with a knowledge of his life-long tendency to mental gloom, make this portion of the symphony particularly appealing.

Contra Dance, No. 2, by Beethoven, is a composition valued for its lightness in contrast to the usually more serious moods of the great master.

Dansette Rococo, by Wallace A. Johnson, is a little dance, dainty and old-fashioned, quaintly coquettish and altogether delightful.

Mountain Lad, by Lily Strickland, lends much the same sensation, musically, that mountain air does to the physical senses—tangy and rare. It suggests the exhilaration experienced upon alighting from a train as it stops at a station among the Rocky Mountains.

Marche Militaire, by Schubert (Tausig Edition). This composition is universally appealing, likely so because both rhythm and melody are equally stirring. The almost total absence of minor themes makes this piece popular with students.

The Truants, by A. Garland, is a delightfully humorous selection, hilariously funny in a musical way.

Traumerei, by Schumann, suggests the peaceful and quiet meditation of a soul that has seen stress and toil.

"Number Your House"

An Aural Game for the Class-room

By E. M. G. Reed

"What's the number of your house, Margaret?"

"Number 1856."

"And yours, Harvey?"

"Number 67."

"Now let's see if we can't play a game with these numbers. All of you write down the number of your house on a slip of paper and hand it to me."

In a few minutes a little pile of papers lay on the teacher's desk.

"In music we call the degrees of the scale by numbers. The key-note is 1, supertonic, 2, mediant, 3, and so on. Now for the game.

"I shall sing a number from one of these slips, like this, and he played:

"What number is that?"

One boy said, "3435," and another quickly corrected him, "3436."

"Why, that's *my* number!" said Jenny Harding.

"Quite so—and imagine not knowing the sound of your own number! Now we shall divide into two groups, A and B. I shall play the key-chord before we start, and then play in that key numbers from these slips, in any order I choose. Afterwards I shall read out the numbers in the order in which I played them, and you will check your papers.

"Each number correctly given scores a point for the group. Then we shall total those correct and see who is the winning group."

Of course numbers nine and zero are out as there are only eight notes to the octave. So, let nine be a quarter-rest and zero be a half-rest.

This game can also be played with 'phone numbers. It is a very good way of stimulating lazy minds and ears. Why not try it?

RECORDS AND RADIO

By Peter Hugh Reed

THE VALUE of records in the study of the history of music cannot be overestimated. Although to date no truly comprehensive collection has been made to cover the study of musical history, as it should be, nevertheless valuable efforts in this direction have been brought forth in England and Germany. In the latter country the set called "Two Thousand Years of Music" gives a compact history of music from early Greek and Jewish music down to the end of the eighteenth century. It contains twelve ten-inch discs and a comprehensive booklet outlining the music.

In England, Percy Scholes, the eminent musicologist and educator, has arranged through the English Columbia Company and the Oxford University Press to bring forth a recorded history of music through "Ear and Eye," as he terms it. This collection is to be divided into seven or eight sets, each containing eight ten-inch discs and a booklet outlining the music. Scholes' collection starts with the early choral style of the sixteenth century and carries up to the present day. The first two sets of his recorded history have already been issued; the third is soon to follow. As the musical illustrations in the "Two Thousand Years of Music" only overlap Scholes' illustrations in a few instances, the latter is desirable along with the former.

Such recordings should have a universal appeal, not alone in the classrooms of the school and the college, but also in the home of the discriminating music-lover. Since these sets are undeniably valuable additions to the library of recorded music, we have decided to bring them to the attention of our readers, even though they have not as yet been made available in America.

The Good Roots

SCHOLES points out in his first booklet that few people realize the importance of making a study of the history of music. Because we find the music of varying periods and many composers, which is constantly before us, pleasurable in its loveliness, many people have the false idea that nothing is to be gained by a reference to and study of its origin. This is not true, however. Scholes tells us that "Everyday experience shows that, without an understanding of the aims of the period and knowledge of the individual whose genius and whose labor produced a composition, a good deal of its content and quality is certain to escape us. . . . There is no appreciation of an art without sympathy and no sympathy without understanding; and how limited are artistic sympathy and understanding everywhere is seen in the listless sauntering of a large portion of the public through any gallery of paintings, its neglect of masses of the finest literature, and its often languid and easily distracted attention in the concert-room. . . . The art of yesterday and the day before is the art most generally enjoyed; while genuine interest in the art of today or keen delight in that of long ago are the marks of the connoisseur, who enjoys the enviable equipment of an ability to switch his mind from age to age and from personality to personality without anywhere encountering baffling unfamiliarity."

Reading a history of music can prove a dry, uninteresting and baffling experience. Unlike the study of art and literature, where the "thing itself," as Scholes poin out, lies before the reader's eyes, requiri only the ordinary faculties of intelligen in order to grasp the significance of t illustration or extract, music in reprodu tion requires skilled interpreters, the rig instruments for effect, the proper voic to achieve the perfect blend and the co rect balance in order that one may ful understand and appreciate it. To ass in accomplishing this end, Scholes has s lected representative compositions of var ing periods, styles and composers and h sought to obtain artists who were sympathy with them to perform them. lieu of the educational importance Scholes' "History of Music by Ear a Eye," we shall consider those sets whi have been issued so far.

We Hear Old Ages Speak

THE FIRST volume of records, titled "To the Opening of the 1 Century," brings us "The Choral Style its Period of Perfection" with the "I velopment of Instrumental Resource (This set contains eight ten-inch reco in an album, with a comprehensive book published by the Oxford University Pres

Scholes begins with music of the Mid Ages—the "Beginnings of Harmony," he terms it The first record, No. 5710, c tains the celebrated *Veni, Sancte Spiri* a sacred composition, dating from tenth or eleventh century. This is excellent example of early organum. (forms are skillfully described by Scholes in his booklet.) On the reve face of this record an example of la organum, *Mira Lege,* is given. This sac composition dates from the year 1139. facsimile of the original manuscr Scholes tells us, can be seen in Paris.

The second record, No. 5711, brings four examples of early and later faburd The first two, *Christe Redemptor* and *C ditor al me siderum,* are by Dufay, celebrated fifteenth century composer the Netherland School. These occupy side of the record. On the reverse are two settings of the Latin text "N dimittis servum tuum Domine." The setting is anonymous while the second by Palestrina, one of the greatest c posers of his day.

The Choral Style at its Height

THE THIRD record, No. 5712, on side contains the *Sanctus* and *sanna* from Palestrina's famous "Mass Pope Marcellus", which brings us, as Scholes says, to the climax of choral st All the above selections are rendered a choir under the expert direction of Richard Terry, formerly of Westmin Cathedral.

The next two and a half discs illust the early development of instrume music. On the reverse side of record 5712 we find a pavan and galliard harpsichord by William Byrd (late teenth century). On record 5713, we on one side a brilliant example of sixteenth century, keyboard virtuoso m by John Bull. On the reverse face of record are three keyboard miniatures John Farnaby, also of the later sixte century. All these examples of early board music are played by Rudolph metsch.

(Continued on page 756)

How Music Has Helped the Stars

Many Movie Celebrities Practical Musicians

By VERNA ARVEY

HEN WE suddenly discover that men like Einstein, Mussolini and Schwab all turn to music for their ration and solace, it makes us won- how many people of other professions e films, for example—have also studied c and whether it has helped them in careers. Of course, names like Law- e Tibbett, Grace Moore and Don José ica are more or less taken for granted, their splendid musicianship and atic experience in opera have been reason for and main factors in their n successes.

t let us now consider some of the r actors—those who are known to the d at large simply as "actors." What has music played in their lives?

mon Novarro's is the first name that s to mind—for I have long thought im as one of the most musically-in- ent men in pictures. Music is part im. He finds happiness and sadness . He sings very well; and although ral fan magazines have said, at one or another, that he would eventually a monastery, I believe, after talking im, that his fondest dream is to be and opera singer.

owever, when I entered his dressing one day at the studio, I heard him ing the piano. As soon as he dis- red that I was interested in music he me that he was playing Andalusian and asked if I would like to hear . I replied in the affirmative, and he n to play the entire suite through, start to finish—and play it beauti- , too. Then he volunteered the in- ation that he had taught piano for years before his film days began and won a $2.50 prize in an amateur con- in a small theater by playing Liszt's *garian Rhapsody No. 8.* On top of he apologized for the fact that his ic wasn't as good as it had been. you see," he said, "I have so little to practice!"

constantly investigates new music loves all that is Spanish. He even that no one but a Spaniard can give panish music in performance the accent and fire that it demands. Not the least of his accomplishments is that of composing music. But he is modest about this. He says music has given him a rhythm that permeates all his film work. And now he hopes to bring the greatest musical masterpieces to the screen so that everyone will know and love them as he—Ramon Novarro—does.

Ernest Torrence a Composer

ON ONE of Lawrence Tibbett's latest concert tours, people were surprised to find on his programs a song written by a man named Torrence—and even more surprised when they knew that the name belongs to Ernest Torrence, venerable character actor of the screen! As a matter of fact, Torrence has composed music for years. He was educated at the Edinburg Academy in Scotland and at the Stuttgart Conservatory in Germany. His first public appearance was as a musician, and he later came to America as a musical comedy player.

When I was in the habit of calling on Bebe Daniels' charming grandmother, Mrs. Griffin, I used to see on her piano many copies of the song, *Roses of Picardy,* all of which had Bebe's name, in her own handwriting, in the upper right hand corner. There was other music there, too—but it was all of the semi-classic type, not a bit of the jazz that was then so popular. I wondered not a little at this, for Bebe had told me that she had never studied music, and I presumed that an untutored musical taste would turn most naturally to the syncopated rhythms. But Mrs. Griffin explained to me that Bebe has always had an instinctively good musical taste. She has always been in contact with music, since she has divided her time between the stage and the convent, ever since childhood days.

Before she made her biggest singing success in "Rio Rita," Bebe Daniels had studied music for only a few months. In those few months she had developed her voice to the place where she could reach high C beautifully and with ease. But she felt that her success in this film was simply beginner's luck, and she has been working very hard on her music ever since. Now she says she used to appreciate music without knowing why, but that study has made her love it more than ever. Every time she can snatch an evening off she goes to the opera or to concerts.

The deepest bass voice in the world is claimed by Noah Beery, character actor, who has lately been singing negro spirituals 'round and about. Thirty-three years ago he started to develop this remarkable voice, and at that time followed the de Reszkes about so that he could hear most of their performances. But he soon became so occupied in stage work that he had to give up going to concerts and operas. And soon he had to stop studying music, because he could not find enough songs that would fit his voice! But now he says he would not take a million dollars for his vocal training, since he can now understand and appreciate the musical art of others. He has been singing a little in pictures—but there his songs are all written especially for him.

RAMON NOVARRO AND RENEE ADOREE

A Movie Prima Donna

ON THE other hand, lovely Jeanette MacDonald, whose voice is said by

the studio technicians to be one of the finest they have ever recorded, probably would not have been a screen star today if she had not been a musician in the first place. Her family says that she has been singing constantly since she was three. But for five years following that, she studied the piano. Then she sang in the church choir and was soon promoted to the role of soloist in her church. By the time she was nine she had sung with all the leading opera singers of the day, Hempel, Melba and so forth—as an accompaniment to their phonograph records. After various and sundry experiences with voice teachers, who developed her high tones prematurely and almost ruined her voice, she settled on one and has been an exponent of his method ever since. That method is naturalness and the vitalization of each tone. She does not believe in changing teachers often. She thinks that, if that happens, it is the fault of the pupil, not the teacher.

During this period of intense musical study, she was also learning to dance. But she says it was only her understanding of music that gave her the appearance of being a born dancer. When she finally went on the stage it was as a dancer, and she was chosen for the films as a dancer, but ultimately remained as a singer. Contrary to general belief, she says that classic music is more easily sung than jazz, for it is written by men who understand the human voice and who are not just interested in jotting down a "catchy" melody. She is most fond of the radio and "listens in" on all the symphony broadcasts from over the nation.

Musical Films

I RECALL, when I was interviewing the prominent musical directors in films a few years ago, that musical films were said to be losing ground. Naturally, the directors, for the most part, seemed discouraged about this. But it so happened that only a few nights previous, they had all seen the *première* of the musical picture, "Monte Carlo," directed by Ernst Lubitsch. And every one of the directors told me, "If musical films come back, Lubitsch will be the one to bring them. He is the only genius we have in that field!"

So, since Jeanette McDonald starred in "Monte Carlo," I ventured to ask her about Lubitsch and his music. She said that he plays the piano and 'cello very well and is intensely musical in every other way. In directing a musical film, he often lays down hard laws, but his players never feel any compunction in obeying him, since his instinct for such things is invariably correct. On the other hand, when he has experienced musicians to direct, he always gives them leeway in regard to interpretation, though, before they work on their individual parts, he explains to them very carefully just what that music means to the picture as a whole. With such a send-off, very few real musicians would fail to put the right feeling into their work. Miss MacDonald says he will often discount a whole day's work and send a piece of music back to be re-orchestrated simply because the instrumentation did not have the right feeling!

And speaking of musical directors, Victor Schertzinger, who wrote "Marcheta" and other charming bits, is a director of films. And King Vidor, of "Big Parade" fame, studies voice!

Lionel Barrymore, Musician

NOT ONLY a musician, but also a steel-etcher, is Lionel Barrymore, who was born into a family in which all culture was taken as a matter of course, was traditional. Others have made their own worlds, but Barrymore was born into his. Since he was a little boy, the greatest musicians and artists of the world have been his friends. Paris was the scene of his study of the art. Now he plays the piano well, and composes. But this is just as much a part of him as is eating—and just as he would hesitate to discuss the food he consumes, so he also dislikes to talk about his musical accomplishments.

Incidents about the innate modesty and artistic preoccupation of the elder Barrymore have been numerous. One of the most recent occurrences was when he was awarded the medal of the Motion Picture Academy of Arts and Sciences, for the best acting performance of the year. He was surrounded by admiring friends and fellow-artists. And suddenly it was found that he had disappeared! Puzzled, these friends looked around for him, only to discover him finally standing in front of a beautiful steel-etching, admiring the workmanship and searching for the workman's name! Just so, a dear friend of his told me, would Lionel Barrymore have stood in worship of a piano well played or any lovely art object, whether it was at the moment of his greatest triumph or of his deepest dejection.

MARIE DRESSLER

Norma Shearer's first job was in a music store in Montreal—demonstrating sheet music. She was a strange child—that is, strange from most ordinary standpoints. She hated school, but she loved to practice from the very moment she started to study piano, which came when she was five years old. When she was about ten years of age, she made weekly trips on Saturdays to play for the men at the Old Soldiers' Home in Montreal. And when she first looked for a job in unfriendly New York, it was to the music stores that she went first of all! Now she is studying piano again for her own pleasure. And she is an avid student of the best music and the finest interpretations of the greatest living artists.

When the talkies burst on the film colony, most of the stars fired the orchestras that played for them to "emote" in the days of the silent drama. They brought phonographs on to the sets and played jazz during their rest periods. But Norma Shearer kept her old three-piece orchestra and paid for it out of her own pocket. And whenever she works one can hear flowing melodies emanating from her set. She never works to jazz. But she must have music—good music—as a stimulus for her dramatic work!

Mary Astor's Chopin

I WAS once playing for a dancer's rehearsal when Mary Astor walked into the hall. She stayed quietly until the rehearsal was over, and then I walked out of the room. I had gone no more than a few feet from the door when I heard the same music I had just been playing coming from the piano. It gave me an eerie feeling—as if supernatural forces were at work, for it was difficult concert music, all in manuscript, and not at all easy to read at sight. I looked in, and the lovely Astor herself was calmly seated at the piano, rippling these things off with the utmost ease!

Months later, Mr. and Mrs. Langhanke, Mary's parents, explained this to me. "Mary's a pretty fair Chopin player," said her father, a former college professor and music lover who was just one step removed from being a good performer himself. "But she'll never be a really fine pianist, for she reads too well at sight." Mary started to study music when she was only six years old in Quincy, Illinois. Two years later her father began to teach her, and was so eager to have her play to him that he could hardly wait for her musical growth to complete itself. Finally she had acquired a goodly repertoire and would sit down and play just for his enjoyment. Usually, after about half an hour, she'd say wistfully, "Will that be enough for now, Daddy?" and would be excused from further endeavors. On one occasion she memorized the hymn, *Silent Night*, as a Christmas surprise. She would practice it when he was absent and would stop immediately on his arrival. He said later that he always heard it until he came very close, when it would suddenly cease. But when he heard it on Christmas morn, presumably for the first time, he was properly surprised, and little Mary gleeful.

On another occasion, Mr. Langhanke played for Mary a phonograph record of Bach's *Air on the G String*, and then showed her a picture of the great Johann Sebastian and told her a little of his life's history. Two days later, she came to her mother with serious face and sadly uttered the only thing of this long conversation that remained in her mind: "Mama, did you know? *Bach's* dead!"

Since those childhood days, Mary Astor has studied voice with some of New York's finest teachers. And when she played the piano in her films, the camera never had to show the back of the instrument, as it does when so many other stars play. It also shows her hands as she played, from the front side of the instrument. She has never cared for syncopated rhythms; but, at one time, the current Hollywood fever caught her and she determined to learn to play jazz by one of the so-called "quick" methods. After three lessons she consigned the instruction book to the waste basket, grimaced, said "Blah!" and that was t end of that!

Horton's Preference

ANOTHER who believes in clas music to the *nth* degree is Edwa Everett Horton, character actor and pl producer. He says that he does not wa to disparage jazz, since it has many go points and he enjoys listening to it. *But* the orchestras in his theaters always pl the classics, and the public likes it. At lea so say the letters he receives. He has his musical advisor, Harold Hurlbut, w ferrets out old tunes and presents them the orchestras in a playable way. "An avows Horton, "there will always be orchestra in my theater, come what ma My fondest hope is to have a symphc group in the lobby to which people w come for special concerts, just for the j of listening to the music. Music enco ages me just before I go on the stage. gives me that little extra push that I nee Horton also has dreams of combin Verdi's and Shakespeare's "Othellos" a of synchronizing in modern form t sparkling comedy, "The Cardboard Love He is not a musician, but he has stud music in a conservatory, and has, as says, one of the world's best faculties remembering tunes and bits of melod

On Marie Dressler's piano is a la autographed photo of one of her m friends, who also happens to be her fav ite artist—Fritz Kreisler. And it is to piano that Marie comes often to play o all the songs that were popular at the t she made her first musical comedy s cesses. Her father, a composer an German army officer, taught her music Canada, until she was about thirteen y of age.

When Durante Accompanied Tibb

LIONEL BARRYMORE has strange musical companion. I k many readers will laugh when I assoc with music and with the very serious Barrymore none other than Jin Durante. But it is true that this comed whom Hollywood has nicknamed "Schn zle" because of his big nose, is an complished pianist. Not a concert pia surely, but one who is musician enoug have at his fingertips most of the r popular operatic airs and the better kn piano pieces. When "Schnozzle" first c to Hollywood, this ability of his was known. But one night Lawrence Ti was asked to sing at a party. Tib with his usual generosity and geni said he would sing but was afraid t tempt it without an accompanist. And Jimmy Durante popped up and said me "I'll play!" Of course, the room was i uproar. It was easily the living illu tion of the popular "ad," "They lau when I sat down at the piano, *but*— Jimmy Durante played all the accom ments perfectly. Tibbett and the re the group were amazed. And then Ji told them all how he had studied sinc was five years old. Music lessons fifty cents apiece; so, for three week of the month, he would take the cents his mother gave him for this pu and buy magazines with it. Once a n he would go to his music lesson, a that one lesson learn so much and ticed so hard in between times tha mother never knew the difference. first job was as an accompanist to Cantor when Cantor was a singing w in Chinatown.

Charles Chaplin, Violinist

ANOTHER whom it may seem st to associate with music is the faced king of pantomime, Charlie C himself. Yet Alfred Newman (di of music at United Artists' Studio me that Chaplin wrote every note o

(*Continued on page* 747)

The Structure of Music

II. The Story of the Intervals

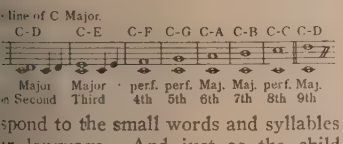
By Percy Goetschius, Mus. Doc.

The Second of a Series of Notable Articles by the Renowned Theorist, Dr. Percy Goetschius, for many years Head of the Department of Theory at the Institute of Musical Art (Juilliard Foundation) of New York City.

HERE IS probably no such thing in the universe as absolute isolation. Every animate being, at least, seeks anionship. And so it is, also, with A single tone, no matter how often ted nor how far prolonged, can be of xtremely limited use in the structural sses of music. The briefly isolated, us horn tone, with which Wagner be- he *Overture* to his opera "Rienzi," is, nt of scientific fact, not totally iso- for it is accompanied by its "over- although these merely define its olor as horn; and other tones soon t, anyway. It is only by adding tone e that musical results can be obtained. en any two tones are sounded to- r, the effect produced is a dual sensa- which musicians call an *interval.* is term, like the words "high" and " is applied to tones by analogy only. since the word "interval" refers to ce or space, it is evident that it is alous to apply it to tones, because the are not physical entities in space, but oreal, intangible sensuous or mental ssions which cannot be located in of distance, any more than the word, val," can be applied to family rela- ips. We cannot say that an uncle is d so many "feet" farther removed a father. It is true, however, that are measurable "intervals" between eys and stops on musical instruments, lso between the *notes* on a music sheet, his accounts for the adoption of the It would seem more accurate to of the "relation" of a fifth, an octave, o forth, instead of "interval"; but the nt word is so thoroughly ingrained in al phraseology that it would be dan- s to substitute any other one for it.

Definition of Intervals

N *INTERVAL,* then, is the associa- tion of any two tones, either exactly ier, or in succession. The following als



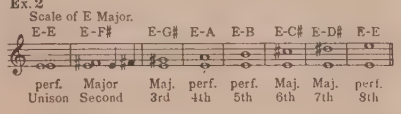
spond to the small words and syllables ir language. And just as the child rks upon his educational career by ng his *a-b, ab,* so the very first thing engages the attention of the music it is the formation of the intervals; ese are the primitive "words" that up the musical phrase, and they are rst clues to the *meaning* of the phrase. ervals are (or should be) always ed *upward* (the lower of the two tones one, or prime) *and always along the f the major scale of which the lower is the keynote.* Only by maintaining ule can the name of the interval be ly and infallibly determined. And the al-names are clicked off like the inch s on a yardstick—*along the scale.* us, the union of C and D is a sec- because D is the second step in the of C; C and E form a third; C and ourth—and so on. The reason for in- upon the scale-line is that intervals e same numerical name may dif- *quality* (for instance, there are four ent kinds or shades of the seventh)— there must be a fixed standard by which these distinctions can be clearly defined.

As we join the other, higher, tones of the scale to its keynote, we obtain, for the second, third, sixth and seventh, that variety of interval which is known as *major;* while the fourth, fifth and octave (and also the unison) are known as *perfect* (see Ex. 1).

It is obviously not necessary to go beyond the octave, because the list, from there on, is simply repeated; still, there are occasions when the terms ninth and tenth (sometimes even twelfth and fifteenth) are used for some special technical distinction. This is not necessary, and it is rarely done; for C-D is a second, no matter how far above C the D may chance to lie.

In E major, to give an additional illustration, the scheme is this:

Ex. 2



Why are these intervals of the major scale (the "natural" or "standard" intervals) thus diversified? Why are four of them perfect and the other four major?

There are, of course, perceptible aesthetic and emotional qualities inherent in the separate intervals, but of these we must speak later on; the above questions concern at present only the technical conditions.

As to the *perfect* intervals, the answer is simple: recalling that the term "interval" signifies *relation,* it is evident that the perfect intervals are so qualified because they are *perfect relations.* It was amply disclosed, in our preceding article, that the fifth and octave constitute the fullest de gree of intimacy and affinity that can exist between one tone and another; their tone-relation is perfect. As concerns the interval of the fourth, that is equally perfect; because it is simply the *inversion* of the fifth.

Inversion of Intervals

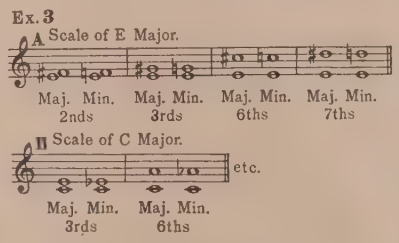
THE INVERSION of an interval is obtained by reversing the letters, so that the lower tone becomes the upper: the inversion of C-G is G-C; the lower tone is shifted an octave, and, since "a tone and its octave are practically identical," the inversion is merely another shape or aspect of the selfsame harmonic unit. Therefore, since the fifth, when inverted, becomes a fourth, it follows, as stated above, that the fourth also is a perfect interval. The unison, being the inversion of the octave, is, like the latter, also perfect.

In explaining why the other four scale tones are distinguished as *major,* one has not quite so easy sailing. But patience and reasonable concentration will make this clear.

First recall your Latin and realize that the word "major" does not mean "great", but "the greater"; it is not a positive, but a comparative adjective. It is therefore not absolute, but is dependent upon some other quantity or quality with which it is compared. A "greater" (than what?) involves a "smaller" as its counterpart. This smaller dimension is of course the *minor.* From which we conclude that major and minor are two aspects of the same object; *each major interval has its reciprocal minor form,* and their exchange, also, is due to inversion.

A minor interval is the result of contracting the corresponding major one; and this is always effected by means of an accidental which chromatically lowers the upper tone one half step—the *letter* remaining the same. Thus: the major sixth, E-C♯ (see Ex. 2) becomes a minor sixth by lowering the C♯ to C♮. And the same proceeding holds good for every major (scale) interval. For example: "A", Scale of E major, "B", scale of C major.

Ex. 3



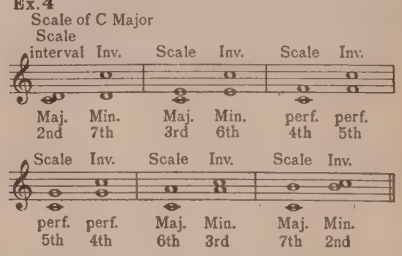
Reverting to the function of inversion, as responsible for the exchange of major and minor, take, for instance, the interval C-E. This is a *major* third. Its inversion, E-C, is a *minor* sixth (as seen in Ex. 3). So we see both terms applied to the *same notes*—not the same *interval,* be it well understood, but to the interval on the one hand, and to its *inversion* on the other. Therefore, since an interval and its inversion (by virtue of the octave-relation) are practically identical, and are built with the *same notes,* it follows that major and its reciprocal minor are simply two different aspects of the selfsame tone-unit.

What I wish to make clear is, first, that an interval and ts inversion are essentially the same musical factor. C-E and E-C are the same tone-union, whether C is at the bottom or at the top; inversion does change it, any more than a rod turned upside down becomes anything else than a rod. The *name* of the interval differs: C-E is a third, while E-C is a sixth; but the harmonic partnership is not altered or affected. There will be certain modifications during the technical performances of the two intervals, just as a person will assume a different decorum in his office from what he affects on the golf course or at a dance—without in the least changing his *personal* identity or nature.

And the second point to be emphasized is that, in these two different forms (original and inverted), we find both the major and minor qualities pressed at opposite ends, so to speak, as inherent counterparts.

It appears, then, that while the perfect intervals are single, complete, independent relationships, the other ones have a dual quality—are either "greater" or "smaller" according to their position, or the point of view of the observer. The perfect intervals are properly so called, inasmuch as their inherent quality is not subject to change; the others are *imperfect,* precisely because they do not possess this inherent stability. One may visualize a perfect interval as a sphere (hence "perfect") which presents always the appearance of the same round body, from every point of view; whereas the imperfect interval is comparable to an oval, or egg-shaped, body (hence "imperfect"), one end of which is smaller and the other larger, thus assuming contradictory forms, as viewed from one side or the other. In homely words, major and minor are the two different ends of the same egg—the difference becoming recognizable only by turning the oval around (that is, by inversion). Summarized: a perfect interval when inverted is again perfect; a major interval when inverted becomes minor; and a minor one, likewise, becomes major by inversion.

Ex. 4

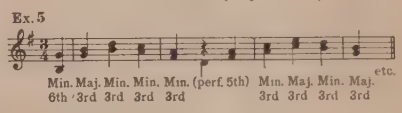


It must be borne in mind that the *major* dimension is the one that always conforms to the *scale-line* (Exs. 1 and 2); and that is the reason why the natural form is called the *major* scale.

Further, the major second corresponds everywhere to the *whole steps,* and the minor second to the *half steps,* in the natural scale.

An illustration of the use of various standard intervals in the progressive structure of a musical sentence may prove interesting and enlightening to the reader. The following occurs in the "Symphony in G Minor" of Mozart (key of G): And

Ex. 5



the reader may, if so inclined, define the following chain of intervals, from Mendelssohn's Op. 16 (key of A):

Ex. 6

These three classes of intervals, the perfect and "imperfect" (major and minor), or *standard,* intervals are the staple and etymological storehouse of musical composition; by far the most frequent and intelligible tone-unions. Nine-tenths of all music are (or should be) made up of these intervals.

But there are two other classes, the diminished and the augmented intervals, which, because of their striking characteristics, serve the purposes of contrast, vitality and urge, and are therefore extremely important and indispensable, when used in reasonable proportion to the standard ones, and in their proper places.

Augmented intervals are derived from the *perfect* and the *major,* which latter may be enlarged by raising the upper letter a chromatic half step (by means of an accidental), *the letter-names remaining unchanged.* Thus: C-G, the perfect 5th, becomes an augmented 5th when G is raised to G♯. And the same with all major intervals.

Diminished intervals are a little confusing because they do not proceed thus directly from all of the *scale* intervals— perfect and major (Ex. 1)—but are obtained from perfect and *minor* ones, by similarly lowering the upper letter. Thus, the perfect 5th, C-G, becomes a diminished 5th when G is lowered to G♭; and the *minor* 7th (for instance), E-D (Ex. 3), becomes a diminished 7th by lowering D to D♭.

Lowering the major interval, it must be

remembered, results in the *minor* form; and it is this latter, the minor, that must be contracted in order to secure its diminished form. In other words, the perfect intervals become augmented or diminished at once by raising or lowering the upper letter; whereas the major ones must be lowered *twice* in order to become diminished. The results can always be verified by the rule that all augmented intervals when inverted become diminished; and, *vice versa*, the inversion of a diminished interval gives the augmented form.

Augmented and diminished intervals are comparatively rare—in some cases chimerical; one feels disposed to call them "distorted" intervals. But they have their legitimate uses in composition; and they are now and then still further "distorted" into double-augmented or double-diminished forms. Thus, one of the C major chords (say D-F-A-C) may contain the union of A♭ and D♯ (as "altered" steps), which is a double-augmented 4th; its inversion, D♯-A♭, is a double-diminished 5th.

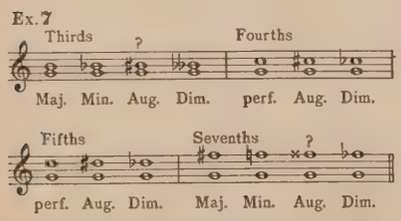
Some of these "distorted" intervals are, as stated, chimerical; that is, they exist only on paper, as logically correct but impracticable deductions—for instance, the diminished 2nd, or augmented 7th.

Enharmonic Distinctions

GREAT CAUTION must be exercised, in computing intervals, not to alter the letter-names of the tones involved or to confound the accidentals—for example, not to call g♯ an a♭, as, say, in the interval C-G♯, which is an augmented 5th, while C-A♭ is a minor 6th. Such tones (called enharmonic equivalents) are, it is true, produced by the same key of the piano-keyboard, because of the equalized temperament used in tuning. But in point of fact, enharmonic tones, such as g♯ and a♭, though very close in pitch, represent an extremely remote degree of tone-relationship; they lie very far apart in the great chain of perfect-5th links (twelve degrees, to be explicit), and therefore there should be no reasonable doubt as to which one of the two is intended and required.

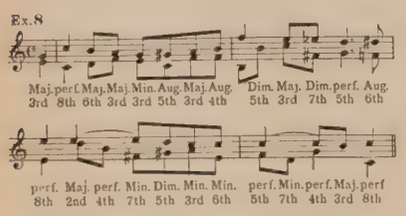
A few examples of the permutation of intervals should suffice here. Thus, from the tone G, scale of G major:

Ex. 7



The reader may cypher out the whole list for himself, if so minded; or better, he may try his hand at naming some of the intervals he encounters in the music he is playing, something after the manner indicated in this illustration, in which all the more common intervals are present:

Ex. 8



The foregoing example lays no claims to being a musical conception, for it is a preponderantly mechanical product—a list of diversified intervals. At the same time, it should help to confirm the fact that the labor of composition is more than a stringing together of intervals, with little or no evidence of discrimination. There is the higher law, to which the choice of tones is subject. To be sure, the separate intervals possess sufficiently distinctive emotional qualities and emanate from well defined harmonic sources; and for that reason they can and do exercise functions, partly predefined, partly arbitrary, partly urgent, which invest them with a vitality of their own which in turn infuses itself into the life of the musical discourse.

Emotional Attributes of Intervals

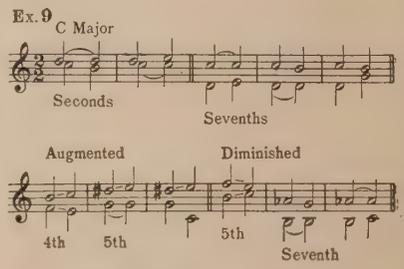
MUSIC critics have indulged in much speculation, usually sane but in some cases extravagant and visionary, as to the emotional attributes of the various intervals. The existence of such attributes cannot be gainsaid, and they are in most cases so plainly evident, so universally recognized, and so happily in agreement with the very names themselves, that they must be regarded as definite enough to form an important part of the vocabulary of musical speech.

Thus, the *perfect* intervals possess a pure, clear, open, quiet character; the *major* ones, as the adjective suggests, are manly, strong, convincing; the *minor* ones, obtained by depressing the stature of the interval (lowering the upper tone), have a corresponding depressed, timid, melancholy quality that distinguishes minor compositions from major ones, even to the uncritical hearer, and makes them appropriate for sentences of a somber, pathetic, sad character; the *augmented* intervals betray their stretched, strained quality, which lends stress and urgent action to the current of musical thought; and, finally, the *diminished* ones are of a far more pronounced melancholy, sorrow-laden quality, and always introduce dramatic, almost tragic, hues into the musical portraiture. A very striking example of the use of the diminished 7th may be studied in the profoundly pathetic *Adagio* of Beethoven's piano *Sonata, op. 106* (measures 5 to 13, 29, 30, 32, 33, and so forth). As a rule, the great classic masters make very discreet use of these subjective attributes, being guided rather by the fundamental requirements of tone-association than by the poetic and romantic or dramatic suggestions which the intervals invite; and the disposition to utilize these attributes as actual parts of speech, or as quickening flashes which illuminate the musical pattern, is one of the very things that signalize the infusion of the *Romantic* spirit into the music of the post-classic era (Berlioz, Schumann, Wagner and so forth). A demonstration of what Wagner (to mention only one of the Romantic masters) has done with the iridescent shades of the interval family (quite aside from their purely technical characteristics) would fill volumes.

Inherent Tendency of Intervals

IT remains to add a few significant words respecting the *inherent tendencies* (or the "direction") of some of the intervals.

Ex. 9



All standard seconds pull apart, or outward. The tones repel each other. Thus: C-D (struck together) will, under normal conditions, pass into B-D, or into C-E, or into some other larger interval. Their inversion, the sevenths, pull inward—the tones attract each other. All perfect intervals, and the standard thirds and sixths (i.e. the major and minor ones), are passive—they possess no pronounced inclination. All augmented intervals are decidedly active, and, normally, draw apart; their inversion, the diminished ones, draw inward.

Interesting Musical Centenaries of 1932

By HAROUN EL ESCHER

MILLENNIAL

Hucbald (died 932): Inventor of the staff idea.

QUADRICENTENNIALS

Orlando di Lasso (1532-1594): "The Belgian Orpheus;" second only to Palestrina in this century; twenty-five hundred compositions.

Giovanni Guidetti (1532-1592): Pupil of Palestrina.

Carpentras (1475-1532): Real name, Genet; famous master of the Pope's Chapel at Rome.

TERCENTENNIALS

Matthew Locke (1632-1677): Wrote music for many of Shakespeare's plays; also the first English treatise of harmony and thoroughbass.

Scipione Cerreto (1551-1632): Celebrated lutenist of Naples.

BICENTENNIALS

Franz Joseph Haydn (1732-1809): "Father of the Symphony;" composed one hundred and four symphonies, the "Creation" and the "Seasons."

Johann Christoph Friedrich Bach (1732-1795): Son of Johann Sebastian Bach; Kapellmeister of Bückeburg.

Thomas Linley (1732-1795): Composer; musical director of Drury Lane.

John Broadwood (1732-1812): Famous pianoforte maker.

Johann Christian Kittel (1732-1809): Bach's last pupil.

Pierre Beaumarchaise (1732-1795): Whose novel furnished the plot of Mozart's "The Marriage of Figaro" and Rossini's "The Barber of Seville."

Louis Marchand (1669-1732): Organist; failed to accept a challenge to an organ-playing contest with Bach.

CENTENNIALS

Charles Crozat Converse (1832-1918 American composer.

Leopold Damrosch (1832-1885): Frie of Wagner and Liszt; founder of Sy phony Society and Oratorio Society, New York.

Alberto Randegger (1832-1911): F mous singing teacher and conductor London.

Charles Lecocq (1832-1918): Fren composer of "La Fille de Madame Ango

Julius Epstein (1832-1926): Vienn piano teacher of Ignaz Brüll and Marce Sembrich.

Alfred Jaëll (1832-1882): Parisi teacher and composer.

H. C. Work (1832-1884): Composer *Marching through Georgia.*

Muzio Clementi (1752-1832): Pian composer and teacher.

Friedrich Kuhlau (1786-1832): Pian composer and teacher.

Manuel Garcia (1775-1832): Ten father of Manuel Garcia, the famous si ing teacher and inventor of the laryn scope, and of Malibran and Viardot-G cia. Produced first Italian opera America.

Johann Wolfgang Goethe (1749-183 German poet; his "Faust" has inspi many composers.

Notable Historical Events of 1832

Donizetti composed "L'elisir d'amo

Lowell Mason founded the Bos Academy of Music.

Rossini wrote his "Stabat Mater."

Mozart's "The Magic Flute" was heard in America, at Philadelphia, March 17th.

"America" was first sung, at a childr celebration of Independence Day, at P Street Church of Boston, on July 4th.

Score-Reading with Discs

By ALBEN HOROWITZ

A CONSTANT source of delight is the reading of an orchestral score to the music of a phonograph.

At an actual performance of a symphony or tone-poem, or overture, the amateur is very likely to become lost, and the pleasure and instruction to be gained much lessened. But on the phonograph the music can be played over and over again, movement by movement, and the score followed to much greater advantage.

When my friend, G—— first started to collect his library of discs, he looked forward to nothing so much as the purchase of another symphony. Then one day he picked up, quite by accident, at his music store, a score of Beethoven's "Symphony in C Minor." He took it home and looked through it, noting all the beautiful themes and developments that he had formerly recognized only by ear. The first "command performance" with score did not go so well, for, despite his familiarity with the music, he found himself lost. Later, however, by more carefully studying the score and by playing each movement repeatedly, he came to understand more fully the tremendous beauty in this master-work. Tonal effects which had always puzzled and intrigued him became more understandable and thus more interesting.

The exquisite passage, for instance the *Andante* movement of the "C Min played only by the flute, oboe and cl nets, was revealed as a marvelously m little figure in contrary motion of asc ing and descending thirds. The imita among the voices in the trio of the t movement, which formerly was real only vaguely, became now far more teresting to listen to. In the Mozart Minor," a study of the slow movemen which Beethoven said he heard the s ing of angels made the music itself m far more. And a greater appreciation aroused of mood portrayed in the mu ominous fog which hangs over the o ing measures of Tchaikovsky's ma piece of sorrow and melancholy, " Symphony in B Minor."

All these hidden beauties, which friend had tasted of so superficially fore, were now clearer to him. More more he was made aware of the m genius of these great musicians.

So now, whenever he adds to his too-incomplete library of records, he chases, too, as a matter of course, orchestral score. By knowing, in a nical sense, just "how the music is m his emotional enjoyment is greatly creased.

Addresses Wanted

We have communications for Mrs. H. H. Hutsell of Arkansas and Miss Nan Belle Helm of New Jersey, which have been returned because they could not be delivered at the addresses given. If these friends will kindly furnish us with their present addresses, we shall be glad to forward this important mail.

Millions and Millions for Musical Education

By Tod B. Galloway

Property of Rochester Public Library

Part II

JOHN D. ROCKEFELLER, JR

THE WONDERFUL results accomplished by the Curtis Institute of Music in Philadelphia have become potential force in establishing a civic and tional music tradition. This gallant rk has been made possible by the unsing work and energy of a slender, youthful-looking woman with keen, dly eyes whose whole-souled devotion the memory of her mother has borne ndant fruit through her father's gen- y. She has said herself that she had d a castle in Spain about which she had amed for years. It was to be a means ward musical advance, an opportunity those who, as she said, "had the ability go far but were hampered by lack of nds" to continue their work—just at the ment when the hours they had spent in otion to it began to seem of no avail. The love of music of Mrs. Edward W. k was a matter of inheritance from her rents, both natural musicians. Her eatest inspiration, she claims, was the dy of music in settlement work where e saw the direct results of some of the eatest teachers broadening in every way e personal and artistic culture of the dents. As the result of long talks with sef Hofmann and Leopold Stokowski, s valiant woman made her day dream, r castle in Spain, become a vivid reality the Curtis Institute of Music.

Had the Curtis Institute done nothing e than accomplish its affiliation with the iladelphia Grand Opera Company it did thing of incalculable value to the Ameri- n opera student whose chances heretore of getting operatic practice have been actically nil.

Another great benefit is that the Curtis stitute has a natural endowment fund rough the National Music League rough its scholarship loan fund which sists worthy and needy students to conue their work.

Passing on Great Traditions

THE CURTIS Institute of Music with its giving of free musical edution to nearly three hundred students o have proven talent, in that manner is rrying out thoroughly its expressed purses "to hand down through contempory masters the great traditions of the st" and "to teach students to build on is heritage for the future." With this stitute as with the Juilliard it is difficlt to hazard an estimate of what the aduates of these magnificent foundations accomplishing today for the cause of isic, as composers, conductors, instruc-s and solo artists in various lines The sult is incalculable in its cultural, æsthe- and broadening influence.

There never has been in any country ch an awakening to the actual national ed for the beneficent influences of music at the present time in this country.

We were for years accused, and some- at truthfully, of being an inartistic, ude, undeveloped nation. The list of ad- tives familiar to outsiders is long. Few ve us credit for the unusual, heroic periences we had to live through actu- y to develop a nation. That nation we today. It took time and "lean years" be lived through until, as has been frequently of late acknowledged, we emerged from the swaddling clothes which bound us. Today, thanks to the munificence of our truly American foundations, music is coming into her own.

The methods, means and manifestations of the lavish spending of millions for music is almost endless. Prizes of this kind and that, orchestral endowments, municipal opera as in St. Louis and San Antonio, competitive examinations and exhibitions—the list is long and interesting.

Chamber Music's Champion

IN NOTHING perhaps has there been such a remarkable response as that of the public to the Elizabeth Sprague Coolidge Foundation. For twelve years Mrs. Coolidge has been not only the patron of the fine art of the composer and the fine art of the performer but, as one has well said, has been also mistress of the fine art of paying the bill.

The benefactions of Mrs. Coolidge have been varied and rare, such as her establishment of a pension fund for the Chicago Symphony Orchestra and her lending of assistance to the construction of the music building of Yale University. But the most characteristic feature of her contributions has been that she has devoted the greater part of her efforts to the support and encouragement of chamber music. This she has sponsored on a wide scale both in quantity and widespread distribution.

Differing from many other patrons of music she has entered directly into the creative life and therefore has exerted an important influence in directing contemporary musical competition, important works being thus brought into being. By this means the concerts of her private quartet have become a powerful creative force in the music of the present day. Mrs. Coolidge comes from the wealthy Sprague family from Chicago and therefore has been in a position to carry out her plans and ideas. She inaugurated her first public festival of chamber music in 1918 on her beautiful estate known as South Mountain, near Pittsfield. This series of concerts were known as the Berkshire Festivals and were given annually to invited audiences until 1924.

ROCKEFELLER CENTER, NEW YORK

A new view of Rockefeller Center, from Fifth Avenue, showing for the first time a redesigning of the north block to accommodate the proposed Italian building on the north, for the occupancy of which negotiations are now under way with German interests. Under this plan the entire Fifth Avenue front of the world's largest building project will be given over to buildings devoted to the commerce, industry and art of important European nations.

The programs of these festivals were made up of modern compositions—some for the first hearing—and of classical chamber music. With the exception of one festival, prizes were offered for new chamber music, the form and style of which were prescribed. The jury of awards, selected by Mrs. Coolidge, was changed yearly, and the competition was open to composers everywhere.

The Berkshire Festivals

AS ALFRED V. FRANKENSTEIN in his able article on Mrs. Coolidge says: "The performers at the Berkshire Festivals included Mrs. Coolidge's own quartets, the first known as the Berkshire and the second known as the South Mountain, the Elshuco Trio (an organization whose name is derived from Mrs. Coolidge's by a process known only to the originator) and American and foreign artists. Some of these latter were brought over from Europe especially for the festivals. Mrs. Coolidge herself occasionally played the piano in ensembles.

"By 1924 the Berkshire Festivals had attracted sufficient attention to justify Mrs. Coolidge in feeling that they were of greater importance than any ordinary private series. Consequently she moved them to Washington, built a chamber music hall adjoining the Library of Congress, and endowed the Elizabeth Sprague Coolidge Foundation, which is administered by the Music Division of the library. The Coolidge Foundation, with which she is no longer officially connected, gives festivals in the library every eighteen months, sponsors international prize competitions, gives occasional concerts at the library and elsewhere (such as the two long series given by the Gordon Quartette in Chicago in 1927 and 1928), and, most recently, has gone into publishing, with the issuance of Charles Martin Loeffler's setting of *The Canticle of the Sun*, a work which owes its existence to a Coolidge Foundation commission."

Although the establishment of the foundation relieved her of its administration, still she has kept herself busy continuing the giving of prize competitions, concerts and other musical activities not only in this country but in Europe.

In the Library of Congress is preserved a list of the works commissioned by her and by the foundation. These are preserved together with the list of the interpretative artists brought to American audiences by both agencies. The list of composers is illuminating, containing, as it does, all the greatest modern writers of music.

As Mr. Frankenstein has well said, "The festivals have come to serve as a sort of

(Continued on page 745)

The Popularity of the Rhythm Band

Experts Tell How One May be Organized and Trained

By Anna Heuermann Hamilton

IN CHILDREN'S classes one activity which is gaining a larger and larger place is the rhythm band. It is popular with the participants, as well as with the parents when the band appears in recital. It is a sure way of maintaining interest in class work. In fact, many teachers are using the band-playing as a reward for other work well done. It is a most practical way of developing the sense of rhythm where it appears to be deficient, for all children, whether or not they have a natural sense of rhythm, can easily fall in with the time when their neighbors are playing the same thing.

A good rhythmical player takes the piano part—a dependable assistant rather than the teacher, as such an arrangement leaves the teacher free to give help wherever needed. Each little tot has his instrument, a drum, a triangle, a tambourine, a gong or cymbals for the earliest work. After the children have learned the names of composition and composer, the pianist plays through the first division of the piece a time or two while all clap and count the time. At last, after all sections have rehearsed separately and are pretty sure of their parts, they are put together. The joy of the children knows no bounds.

After this point has been reached, the *real* directing may well be turned over to the piano. It is a good plan to teach the children to wield the baton. This arouses a sense of deep responsibility and assures success. One child after another may be allowed to direct, as a reward for careful work and good attention.

Delightful music is now available, well arranged for piano and rhythm band. For the very little tots there is the "Folk-Tune Book," which may even be procured with the words, so that any number of children may take part as singers, with band accompaniment. For older children there is the splendid "Schubert Rhythm Band Book" which contains such numbers as *Five Valses Nobles, Entr'act* from "Rosamunde," *Ballet Music* from "Rosamunde," *Ecossaise, Minuet, Laendler, Scherzo* and *Marche Militaire*. The degree of difficulty of these compositions varies. The simplest can be used with very little children. Then the pieces increase in difficulty to where it is necessary that the players be able to read simple rhythms.

A valuable feature of the rhythm band is its ability to expand with the improvement that comes through practice and to grow into an orchestra. All the above-mentioned instruments are of indeterminate pitch. It is great fun to add others that have a definite pitch. This can readily be done with such compositions as are contained in the Schubert book. If the piano is kept at pitch A-440, there will be no trouble, as good kindersymphony instruments that are sold nowadays have that pitch. (Still, be sure to mention the pitch when ordering instruments.) Use a glockenspiel to pick out the more prominent melody-notes, or a number of harmonicas; be grateful for a violin that may be available.

A CHILDREN'S RHYTHM BAND

This brings us to the regular kindersymphony literature—which was originated by Haydn with his celebrated contribution. These compositions have regular orchestral parts. They use a number of additional unpitched instruments. Among the instruments of definite pitch are the cuckoo, the quail and the trumpet. Some of them include scores for violin, viola, cello, flute and clarinet. Some even add mandolin and guitar parts. Four-hand piano arrangements may be had with most of these. It must be remembered that a proper balance must be maintained. When the children's instruments increase in number, more accompaniment must be supplied. One such orchestra that had played for years increased thus in size. Where was additional support to come from? The problem was solved by giving an advanced harmony student the task of making an arrangement for cabinet-organ by combining the string-quartet parts. The flute part was taken by the glockenspiel—which required *some* practice!

Haydn, Gurlitt and Reinecke have all written kindersymphonies. There is a *Mother Goose Toy Symphony*, by Brigham, a *Christmas Overture* by Conradi, a *Festival Waltz* by Chwatal, a *Picnic* by Spindler and an *Electric Polka* by Roeser. Also the ever-popular *Turkish March* by Mozart has been arranged for toy instruments. The literature is growing and will continue to grow as there is more demand.

It is possible to invent many little touches that add dramatic interest. The Toy Symphony Orchestra at the Howard Public School, Houston, Texas, opens every public performance with a bugle call. Though the bugle is very small, it is a real bugl with a good, clear tone. After the member —everybody being in uniform—have al taken their places the bugler comes fron the rear and stands at the side of the di rector's desk and blows the call that an nounces the approach of the director. Th director walks in briskly and takes hi place on the stand. He bows three times raises his baton to gain the attention o the orchestra, nods to the pianist to begir and with a downward stroke starts th orchestra. Too much red tape? Not a all! And you should hear those childre play! These individual touches give a air of distinction that is of much value i keeping up the interest.

Gradually the rhythm band has merge into a rhythm orchestra, and *it* has merge into an orchestra including grown-up in struments, that is, the kindersymphony or chestra. Said a teacher recently in a tal before other teachers: "I do not like th words 'toy-symphony' or 'kindersym phony.' They are too high-brow. I lik 'rhythm band' better, and always use th term." As well might she have said: " do not like the word 'lad.' It sounds to high-brow. I like 'infant' better, and a ways use that term." We have learne that a "rhythm band" is a mighty fin thing and may grow into a "kindersym phony orchestra"; but the two terms ar no more synonymous than are "infant and "lad."

There follows a list of numbers suitabl for rhythmic band, rhythmic orchestra an kindersymphony orchestra:

At the Circus.....Valdem
Burlesque .....R
The Car Ride .....Valdem
Christmas Bells.....Seld
Country Dance .....Scarmol
Daffodils Waltz .....Frankl
Down the Street.....Gr
Drum, Fife and Trumpet.....Frankl
Fun for All .....Scarmol
Arrival of the Brownies.....Anthr
The Young Bugler.....Me
Jolly Darkies .....Becht
March of the Brigands.....Valdem
Moment Musical .....Schube
Peasant's Dance .....Faldem
The Coming of Santa Claus.....Ey
Playtime .....Scarmol
A Snowy Christmas Eve.....Bix
Song of the Drum.....Rish
Roughness .....Hew
The Tin Soldiers' Parade.....Scarmol
Children's Symphony for Christmas.....Hew
Kitchen Symphony .....Kli
Christmas Bells .....Seld

Little Tales of Music Study Accomplishment

Have you had in your experience similar little stories of achievement, the triumphant march of ambition and hard work over "impossible" obstacles, which will encourage other students and other teachers? If they are novel and are told pithily and take no more than 200 words we may be able to pass them on. We shall pay for those printed at regular rates. Mark your manuscripts, "Little Tales of Music Study Accomplishment."

*

"Half an Hour After Grub"

How minutes count is shown by a gentleman in my ward who plays the piano mighty well. He's not afraid of anything that isn't too hard. He plays Beethoven, Chopin and Weber just as well as he plays the things of up-to-date composers. When he goes out he is welcome in any party. I asked him once how he did it and his answer was, "Half an hour at the key-board every night after grub without fail." I asked his sister who works in the same place I do if that was so. She said, "Yes, but let him get at that piano and he doesn't know the difference between half an hour and two hours." The point is that regular practice is the thing that counts.

—Edward Z. Wilson.

*

Turning In and Tuning In

When I left college I had the quite common assumption of college girls that my teaching would prove most efficient among those of ultra-refined inclinations and cultural tastes. Now, fifteen years later, I realize that the greatest good I have been permitted to do is among those whose lives are largely taken up with practical affairs. One pupil who was a successful typist before her marriage to a man of moderate means recently said to me, "Music is such *work*, I think I shall turn in my piano and get a radio." My reply was, "Why not turn in your typewriter and get a telephone?" She saw the inference at once and proceeded to increase her practice with delighted results.—Etta G. Krakauer.

*

From Forge to Studio

One of the most sensational successes I know in a large eastern city is a man who a quarter of a century ago seemed destined to spend his whole life as a workman at a forge. He is now a highly successful teacher with a large class. When he first came to me he had a look of eagerness in his eyes when I told him with patience and hard work he might become a successful pianist and teacher—a look I can never forget. It took nearly two years to get his hands in shape. He studied with many eminent teachers. There was man enough in him to knock a hole in any wall confronting him. It took time, talent, pluck, sacrifice, rebuffs, everything. But??? who wouldn't—to achieve his enviable position?

—William E. Barry.

One Hundred and Forty-Five Dolla

"We've been presented with half of piano," said the older of three sisters wl paraded into my studio one day. T youngest sister was easily fifty. Th were all dressmakers, and all of their liv they had wanted to study music. Wh a splendid set of inhibitions nearly a h century old for some budding Freud speculate upon! Now, someone had giv them half of the amount to purchase a ano and they could supply the other half a from their earnings "take off a teache The older one past sixty did remarkal well and in two years was playing pie in the Fifth Grade that gratified her l Victorian pride. The other two did fai well, but all of them opened the door to new paradise when they bought that pia

—Joseph T. Storer.

THE GREAT ENSEMBLE OF THE FINALE OF ACT III

Martha

or

The Market Girl of Richmond

A Comedy of the Classes of Britain

ARRANGED AS A READING FOR MUSIC CLUBS

ADAPTED FROM FLOTOW'S FAMOUS OPERA

By Edward Ellsworth Hipsher

HAT a wonderful thing to have been in world for nearing a century and to done nothing but to bring happiness ll of whom one has touched their lives! how this joy is multiplied when it is essed through a medium that is uni- al, that touches equally the hearts of anity regardless of the tongue of their intercourse. And this is "Martha," the resistless good humor of its ic.

riedrich von Flotow, the creator of rtha," which, with Mozart's "The riage of Figaro" and Rossini's "The ber of Seville," completes the grand gy of the world's great comedy operas, born on the 27th of April of 1812, on Teutendorf Estate near Mecklenburg, many. His father, a captain in the y, had dreams of his son in a diplo- ic career; but Friedrich so early showed nusual talent for music that at sixteen vas taken to Paris to study the piano composition under Reicha (rye'-shah), himself had been a pupil of Haydn Mozart.

he July Revolution of 1830 compelled ow to return to Germany for a year. n he went again, in the following year, aris, he took with him the score of his opera, "Pierre et Cathérine." It was however, till 1839, when he and Piloti posed together "Le Naufrage de la Medúse (*Luh no-frăzh duh lă May-duze:* The Shipwreck of the Medusa)," that his name became known to musical Paris. This opera was later to become quite well known in Germany as "Die Matrosen (*dee Mah-tro'-zen:* The Sailors)."

Shortly after the production of this opera, Flotow had the good fortune to make the acquaintance of the German writer, W. Friedrich (his real name was Friedrich Wilhelm Riese—*freed-rick will-helm reese*), the most talented of his librettists; and their "Alessandro Stradella (*ahl'-lay-sahn'-dro strah-dell'-lo*)" had its first performance on any stage when given at Hamburg in 1844, with such success that Flotow's name was carried to the ends of the musical world and he received a commission to furnish a work for the Court Opera of Vienna. Again he had the collaboration of Friedrich; and they chose as the basis of their plot a recently produced ballet, "Lady Harriet ou la Servante de Greenwich (Lady Harriet; or, The Servant of Greenwiche)," with the result that they created one of the most often sung of all comedy operas, the perennial "Martha." It was first heard at the Royal Court Theater of Vienna, on November 25, 1847, with the later world-famous Karl Formes in the rôle of *Plunkett*.

The first of all good qualities in Flotow's music is its unbounded fertility in melody. At times it is almost as spontaneous as that of Mozart. Then the composer was particularly happy in that, while a German by birth, he was able to absorb, and to instill into his work, the vivacity, the elegance and the graces of French music, and this without losing his native strength and originality. He was intimate with all the leading Parisian musicians of the day—Rossini, Halévy, Gounod, Adam, Offenbach, Meyerbeer and Auber. Naturally gay and full of the humorous, he was able to unite the tunefulness of Auber with the cheerfulness of Offenbach. With gaiety of melody and exquisite elasticity of rhythm, his music has a spriteliness which had not been heard in the opera house up till his time.

Of Flotow's several later operas, all are overshadowed by the popularity of the inimitable "Martha." The master retired, in 1852, to an estate near Vienna. Then, in 1856, he was appointed Intendant (director-general) of the Court Opera of Schwerin. On his third marriage, in 1862, he changed his residence to Hirschwang (heer-shwahng) at the foot of the Schneebergs; and in 1863 he resigned the Schwerin opera post to return to Paris. Then, for family reasons, he in 1868 took up residence in Darmstadt, from where on January 24th of 1883 he passed on. Through all these years he never lost his early devotion to the people of France (it has been said that he spoke better French than German), and the French never ceased to think of him and to love him as their own.

II

MUSIC

Overture to "Martha"
(Arranged for Four Hands on One Piano, by Czerny)

III

THE CAST

Lady Harriet, Maid of Honor to Queen Anne ..... Soprano
Lord Tristan de Mickelford, her Cousin ..... Bass
Plunkett, a Young Farmer ..... Bass
Lionel, his Foster Brother, later Earl of Derby ..... Tenor
Nancy, Waiting-maid to Lady Harriet ..... Contralto
The Sheriff of Richmond ..... Bass
Three Servants of Lady Harriet
Tenor and Two Basses
Three Maid-servants
Soprano and Mezzo-Soprano
Courtiers, Pages, Ladies, Hunters, Huntresses, Farmers and Servants

IV

Act I

The scene is the richly furnished boudoir

of *Lady Harriet*. The *Ladies in Attendance* and *Nancy* try to divert *Lady Harriet* from her heavy spirits.

V

Recitative and Duet:—*Ah, my lady.* No. 2 of the score.

Lady Harriet and *Nancy*

VI

Sir Tristan, pompously self-appreciative, enters, only to have his rather arduous attentions flippantly ignored by *Lady Harriet*, while at the same time he is subjected to *Nancy's* barbed raillery. A group of *Servant-girls* passes outside; *Lady Harriet* is charmed with their naïvete and, to the consternation of *Sir Tristan* announces her wish and determination to join them. With banterings as to the genuineness of his affections, *Lady Harriet* eggs him into accompanying her; and she and *Nancy* put him through the paces of laying aside his graceful manners and joining them in a rollicking country dance as they lead him off the stage.

VII

The scene changes to the Market-place of Richmond, with tents, shops, tables, benches and other appropriate properties.

There are choruses by groups of peasants, farmers and servants; and as these disperse the stage is left to *Plunkett* and *Lionel*. With sighs of relief at the departure of the clattering, chattering rabble, they fall into reminiscing of their own tender associations, when *Plunkett's* allusion to the uncertain origin of his foster-brother causes *Lionel* to begin the rehearsal of his story to one of the tenderest passages of sweetly emotional melody ever created by man, a melody that has been the joy of many a lyric tenor's heart if not his road to fame.

VIII

Lost, proscribed, a friendless pilgrim
By *Lionel* and *Plunkett*

IX

Farmers and *Servants* enter boisterously. The town clock strikes the hour of noon. The *Sheriff of Richmond* enters pompously, unrolls a large parchment and in the Queen's name reads the laws regulating contracts made at this Fair. Servant girls give spirited recitals of their qualifications and are the subjects of speedy contracts.

Lady Harriet, Nancy and *Sir Tristan* appear in peasants' dress. Much to his chagrin, the ladies urge *Sir Tristan* to the fore. *Plunkett* and *Lionel* enter and are at once taken with the chic appearance of *Lady Harriet* and *Nancy; Tristan* resents their staring at his charges; and as he undertakes to remonstrate with the ladies he is surrounded by a group of mischievous girls who taunt him into retreat, thus leaving the stage to *Lady Harriet, Nancy, Lionel* and *Plunkett*.

X

Quartet

"Nancy, see them eye us keenly!"
Lady Harriet, Nancy, Lionel and Plunkett

XI

The ladies, thinking it a good joke, have just accepted money from *Lionel* and *Plunkett* when *Sir Tristan* reappears, still pursued by the *Servant-girls*. He undertakes to take *Lady Harriet* and *Nancy* away, when *Plunkett* brusquely asserts his rights and with some consternation *Lady Harriet* and *Nancy* are told by the *Sheriff* that, as they have accepted money, they are legally bound to service for a year. A farmer's wagon is driven up at the rear; *Lady Harriet* and *Nancy* reluctantly mount with *Lionel* and *Plunkett* to its seats; *Sir Tristan* is held back by the *Farmers* and *Peasants;* and the wagon is driven away to the accompaniment of a rousing chorus.

XII

Act II

The Interior of *Plunkett's Farmhouse. Lionel, Plunkett, Lady Harriet* and *Nancy* enter. *Plunkett* begins giving orders as to work to be done, to the dismay of *Lady Harriet* and distaste of *Nancy*. Asked for their names, *Lady Harriet* gives hers as *Martha* and *Nancy* dissembles as *Julia*. Spinning wheels are ordered to be brought out, of the use of which the ladies know nothing. *Lionel* and *Plunkett* undertake to teach them spinning, at which *Lady Harriet* is the docile pupil.

XIII

Spinning Quartet:—*What a Charming Occupation.*

XIV

With the quartet finished, *Nancy* overturns *Plunkett's* spinning-wheel and runs off with *Plunkett* in pursuit.

Left alone with *Lionel*, at this late hour and in a strange house, *Lady Harriet* is overcome with embarrassment. She would flee after *Nancy*, but *Lionel* gently calms her fears and intimates his growing affection. He assures her that if she will but stay she shall have no other occupation but to sing to cheer the others at their work. He begs for a song that shall be "a people's lay, sent by God unto the poor;" and, taking a nosegay from her bosom, declares that it shall not be returned till she shall have granted his wish. At this *Lady Harriet* yields and begins the singing of *The Last Rose of Summer*, in the last lines of which *Lionel* joins.

XV

Song:—*The Last Rose of Summer.* To be sung as arranged in the opera score, if possible. It may be done as a solo.

Lady Harriet and *Lionel*

XVI

Lionel's further pleadings are at first rewarded with the light laughter of *Lady Harriet*, but she is beginning to yield to his fervor when *Plunkett* drags *Nancy* back into the room, tells how she has been breaking up everything in the kitchen, but praises her spirit. In the midst of which the hour of midnight is sounded.

XVII

Quartet:—*Good-night*
Harriet, Nancy, Lionel and *Plunkett*

XVIII

The ladies retire to their appointed chamber. *Plunkett* and *Lionel* leave by the large door which they lock after them.

Lady Harriet and *Nancy* return to bewail their predicament but ere long hear sounds from without the window, through which *Sir Tristan* soon enters. A short consultation ends with their departure through the window. *Plunkett* and *Lionel* return. They hear distant carriage wheels, become suspicious, burst open the door of the ladies' chamber, discover their escape, sound an alarm, and the scene closes with *Plunkett* and a *Chorus of Peasants* rushing off in pursuit of the fugitives.

XIX

Act III

A forest. At the left is a small inn before which are seated *Plunkett* and *Farmers* at a table covered with jugs and mugs.

A *Drinking Song* of *Plunkett* and the *Farmers* is interrupted by a fanfare of hunting horns. A chorus of *Huntresses* enters, followed by *Nancy*.

XX

Aria: *Why, my soul, art thou heavy with grief (Esser mesta il mio cor non sapria)?*

(*Continued on page 745*)

Stories of Famous Concert Songs

Cadman's "At Dawning"

CHARLES WAKEFIELD CADMAN

The author of *At Dawning, Nelle Richmond Eberhart,* taught country school in northern Nebraska, beginning when very young, fifteen, to be accurate, an age when the mind and heart are peculiarly impressionable. She had been born in a city —Detroit—and reared in several small towns in Nebraska. She has no remembrance of her family's having any particular passion for scenery or of being encouraged to feel the enchantment of moons at midnight or skies at sunrise. But since it was to be that she should come to look upon such beauty with love and at least partial understanding, life itself took her in hand in a fashion inexorable if not always pleasant.

In those early days the country schoolteacher walked to her duties, often a matter of a mile or two, and swept and dusted the room before the arrival of her pupils; if it was in winter, she built the fire unless one of her big boys volunteered to do it for her. As she was compelled to be at the schoolhouse by eight-thirty at the latest, and as a woman's toilet at that time was a matter of many garments, high-laced shoes and numerous curl-papers, she could not lie abed late. Early rising became imperative. Moreover, there were no libraries where she might borrow books to stick her nose into. There was absolutely nothing to look at but the scenery; and that scenery, since it was a prairie country, consisted almost entirely of illimitable stretches of grass, an occasional stream, wild plum, willow and cottonwood trees and sky. But what a sky!

The young teacher's mind at this susceptible age began to absorb unconsciously the typical beauty of the plains and the exhilarating sense of wide, free spaces. Part of her very being became the splendid noons, the gorgeous crimson and amethyst sunsets, the mammoth white moons in the crystalline nights, the mystic paling of the east as daybreak approached and finally, loveliest if not most wonderful hour of all, the blush rose and azure rapture immediately preceding sunrise—dawning! If it were spring, how the birds would sing. Nearly always a little whispering wind stirred the blades of young corn, rustled in the prairie grass and shook the willow plumes and the leaves of the cottonwood tree. No wonder the Indians chose this exultant hour for love.

To Nelle Richmond, this rather barren region in northern Nebraska always possessed an atmosphere of romance and glamour; years later, when she took up writing seriously, it was here that she oftenest set her stage.

The song, *At Dawning,* actually dates from this period. At the age of twenty she was teaching a school which had weekly evening entertainments called "literaries." One feature of the evening was always the newspaper, retailing the weekly news and containing jokes and humorous illusions to everyone in the neighborhood. On one occasion Nelle Richmond took over the authorship of the sheet. In the "Poet's Corner," designed to paint deepest blushes on the cheek of one of her pupils and her sweetheart was a serenade beginning

When the dawn flames in the sky
I love you.

Subsequently, she married and moved to Homestead, Pennsylvania, where, early in the century, she met and began collaboration with Charles Wakefield Cadman. It was his habit to come to her home for work twice a week. One morning in 190[illegible] the young composer picked up an old note book and in it found the forgotten serenade consisting of one verse. It caught his fancy immediately, and he insisted that it be revised and a second verse added. Vainly protesting that the fragment was not worthy a musical setting, Mrs. Eberhart re-wrote the lyric as it now stands and Mr. Cadman set it to music at once. The young composer's song was sold immediately and outright to the Oliver Ditson Company of Boston for twelve dollars and a half. For six years it lay on the shelf, and there was no indication that it was anything other than just one more song.

Then, at Mr. Cadman's request, the great tenor, Bonci, took it up. Almost immediately John McCormack, already a public idol, also included it in his programs and made a record of it. At once it became widely popular, not alone as a ballad, but as a concert song in the repertoires of great singers and as a teaching number in famous studios. It has been called a universal song of love.

Then the Oliver Ditson Company did a fine and gracious thing. The company gave Mr. Cadman a royalty contract so that he, too, with his lyricist, might share in the song's financial success.

NELLE RICHMOND EBERHART

The Coloratura Contralto

By the Famous Wagnerian Contralto

Sigrid Onegin

As Told to

R. H. Wollstein

HE DIFFERENCE between the soprano and the contralto voice is not one of range but of *timbre*. a difference of weight, of color, of acter, just as the soprano voice itself ts of distinctions according to lyric ramatic quality, produced by the same es. People are inclined to think of a alto as a "lower" voice and a so- o as a "higher" one, which is not accurate.

ery finished voice has a range of t three octaves. My own voice takes range of nearly three octaves and a In many instances contraltos are re- d to sing as high as any soprano— the role of *Ortrud* in "Lohengrin," example. But no matter how ex- ve a range they may have at their nand, they are none the less contraltos, ise of the thicker structure of their l cords and the consequent heavier ty of their tones. If a soprano and ntralto sing the same high F, the t of the note is entirely different.

Developing or "Stretching"

HIS UNFORTUNATE distinction as to "highness" and "lowness" of has led to misapprehensions in the er of contralto range and training. is first consider range. The contralto's ier voice has a naturally lower regis- You can hear this in her ordinary king voice. This does not mean that cannot work up to a higher range, it does mean that, because of this ral register, her middle tones should leveloped first. Next come the low , and the high ones last. As I have a contralto is frequently required to high soprano tones, and these, of se, should be carefully developed. To one's self *to be able* to sing high is not forcing nor "stretching" the . It is perfectly legitimate, even ssary, work. Voice "stretching" is ntirely different matter.

hat happens in "stretching" the voice is. Let us suppose that a contralto learned to sing certain high tones. is say that she can reach high A or B and beautifully. What comes next? says to herself, "Aha! I *can* sing no tones. Why not concentrate upon and work up to soprano parts? As *nd*. I must sing nearly as high as Why not sing *Elsa's* higher part ly? Soprano parts are bigger, more c, more interesting and—better paid."

The Too-Tempting Heights

NSEQUENTLY she loses track of the heavier *timbre* of her voice, with s natural requirements, and concen- on the upper octave of her range, e exclusion of all else. This, ob- ly, is an unnatural and consequently rous business! For, to be able to *up* to a high note is a vastly dif- organic process from limiting one's o these higher, less natural, tones sively. This forced concentration of is what we mean by voice "stretch- and more than one glorious voice een ruined in attempting it. To be o stretch up to a high closet shelf n emergency of orderliness is one ; to make a practice of over-reaching may cause a rupture. That is exactly what happens in forcing the range of a contralto voice. Do not exclude the legitimate development of the higher range, but do not dwell in those upper realms for any undue length of time!

Now, as to contralto training! I believe that the average conception of a contralto voice is that of secondary, *obbligato* work. The glamour is for the soprano! There are comparatively few important contralto rôles to-day, and most of contralto church work is laid in the lower register which emphasizes the distinctly alto tones. The popular idea of a finished contralto is someone who can sing, *"Weiche, Wotan, Weiche!"* which requires probably one octave of heavy, sustained tone! To meet these limited requirements, then, the contralto is given limited, incomplete training.

SIGRID ONEGIN

Now, this is all wrong—as wrong as it can be! Granted that the soprano's and contralto's ultimate spheres are quite different, they must none the less have *precisely the same training*. The contralto needs to have her heavier organ made more flexible. She needs to master the trill. She needs regular coloratura work, in her own register.

Training for Flexibility

A HUNDRED years ago, this was taken quite for granted. If you examine the old scores, you will find that, except for singing them in a lower key, the contralto's parts involve exactly the same sort of trills, turns, cadenzas and coloratura coloring as the soprano's. It is well known that Rossini wrote his distinctly coloratura parts of "Semiramide," as well as *Rosina* in "The Barber of Seville," and *Cinderella* for a contralto voice. The contralto in question was a friend of his, whose voice and technic he greatly admired, and he was at pains to write splendid and colorful arias for her. In Rossini's original score, *Rosina* sings as low as low A! Does the average contralto training to-day include anything like *"Rosina"* work? I think not! But it *should!*

To-day, we associate these parts—with the exception of the seldom-sung *Cinderella*—with the highest coloratura soprano. They have been transposed, of course, and for two reasons. The first is that to-day's popular tradition requires the "heroine's" part to be sung by a soprano especially if our heroine be a frolicsome young girl like *Rosina*. The second reason is that the fewest contemporary contraltos *could* sing *Rosina!* Modern contralto training does not give them the facilities.

Contralto Singing Takes on Weight

IF THE blame for converting the contralto's part from one of first magnitude to that of an *obbligato* can be laid at any one man's door, it must be laid at Wagner's. It is Wagner who changed *Rosina* into *Erda!* It must be remembered, though, that Wagner wrote not only *music*, but *thematic* music. In approaching Wagnerian opera, the rôles must always be considered in connection with their thematic or symbolic value to the drama—or the cycle—as a whole. Alert craftsman that he was, Wagner fully appreciated the heavier, darker coloring of the contralto voice, and used it to symbolize heavier, darker emotions — fate, warning, intrigue. In order to produce his effects, he seized upon this one quality of contralto weight, and used it to the exclusion of all other qualities, such as color or flexibility, just as a clever artist will produce a startling effect in a portrait by emphasizing simply one outstanding feature. In Wagner of the *leitmotif* this is understandable enough; but if you consider his music simply as *singable tones*, apart from dramatic or symbolic implications, you find a startling change in writing. His contralto rôles are all heavy, deep, inflexible! Whatever his reason, there is the fact! The *Rosina* quality of contralto singing has departed!

Unfortunately, modern taste has followed Wagner's tradition, and—still more unfortunately—modern teaching has followed modern taste. Most young contraltos are taught to sing simply the heavier, less flexible, music which is there for them to sing. On the surface, this may look practical enough—but it is not practical at all! It is short-sighted and incomplete! It is a systematic means of robbing the contralto voice of the coloratura training which is essential to it. Lilli Lehmann used to say that a contralto who attempted public singing without full mastery of the trill and of coloratura technic made the same effect as a horse without a tail! *Something vital is missing!*

The contralto must learn the full flexibility of coloratura training exactly as does the soprano. There should be no difference whatever in the training of the two voices. If it is difficult for her to inject this lightness into her heavier voice, so much the better! It will make her work! It will prove just how much she needs it. Unrelievedly "heavy" singing is not great art! Even if their rôles or their songs do not give contraltos a chance to make constant public display of this coloratura work, they must have it, as training, as a road to flexibility, as part of the discipline and accomplishment of the well-rounded artist. Let *Rosina* return!

First Heard, Then Seen

I THINK young American singers are extremely decorative. They are all so smart, so *chic*, so *slim!* I love to look at them, but I often marvel how they can muster up the singer's sheerly physical endurance, out of their slim, rigidly-dieted little bodies! Do not for a moment imagine that I advocate the two-hundred-and-fifty pound physique of the classic Wagnerian heroine! Far from it! The public singer must please the eye as well as the ear; but the ear must come first! Undue slimness—particularly, the *unnatural* slimness induced by excessive dieting—robs a woman of the iron forces of strength and vitality which the singer *must have*, not only to produce her tones, but also to keep up with the taxing exigencies of travel and performance. Suppose you are on a concert tour which calls for singing your final encores with one eye on the clock, dashing for the midnight train, rumbling some hundreds of miles, after work, in a sleeper, arriving in a new town at six in the morning, and getting ready to sing another heavy program within forty hours. If you hope to repeat this three or four times a week, you will need reserve forces of vitality which the aesthetic pleasures of a slim waistline cannot make up to you! So, do not diet for sheer vanity's sake. Naturally, I do not advocate that you deliberately overeat on fattening foods! Regulate your diet and count your calories, if you like, but within reason! Eat *naturally!*

Faulty Breathing

IT IS harder for women to sing well than for men, because of their breathing. Men naturally use their abdominal muscles in ordinary breathing, and, since these abdominal muscles are precisely the ones which must be used as the basis for strong breath support, men have one less obstacle to overcome. Women breathe, naturally, from their chests. Have you ever watched a group of men and women in bathing, in cold water? The men, unconsciously, will warm themselves by taking deep breaths from the abdomen—you can see their waistlines push in and out! Half a dozen such breaths, and they are comfortable. The women, though, will take dozens of panting little chest-breaths. You can see their chests rise and fall! They stay cold longer, and shiver with their shoulders!

There is a natural reason for this difference in breathing, hinging upon woman's primary function of motherhood. But, to sing well, women must improve upon nature, if I may put it that way, and learn to breathe from the abdominal muscles, exactly as a man does. It is

(Continued on page 743)

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By DR. JOHN THOMPSON

All of the Music Analysed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazi

THE ETUDE invites suggestions from its readers as to the kind of music they prefer. The most helpful way of telling what you want is to send in a list of typical pieces, stating why you feel that they are desirable for THE ETUDE.

IN THE PALACE GARDEN

By CHARLES WAKEFIELD CADMAN

CHARLES WAKEFIELD CADMAN

The captivating music of Cadman has endeared him to countless music-loving Americans who feel in him a proud proprietary interest. "In the Palace Garden" is a number typically Cadman, which calls for grace of execution and genuine style on the part of the performer.

In the first two measures of the *Introduction,* it is suggested that a slight "breath" be taken between the first and second beats. This tends to give a bit more importance to the half-note *sostenuto* chord.

The tempo, *andante con moto*—slowly with motion—is self-explanatory. Let the movement be sedate; but do not allow it to drag. All grace-notes should be clipped off in sprightly manner. Notice the little figure of three eighth-notes, appearing at the end of the measures. Occasionally they are marked as triplets, in which case they are all played on the last beat; at other times they are *not* triplets. This rhythmical distinction is vital to the preserving of the proper "swing." The second theme is in A minor and is carried by the left hand. Take a hint from the title of this piece. Let your interpretation be tinged with courtly manner.

BACCHANTES

By EDUARD POLDINI

Here we have a bacchanale, fairly brimming with good cheer and in tune with youthful hearts. It requires clean finger work and good rhythmical balance. Observe the accents, particularly the heavy wedge-shaped ones occurring in measures 6 and 7 on their *second* eighth. Also notice the accented syncopation in measures 31 to 34. The principal charm of the piece lies in sharp rhythmical and dynamic contrasts, applied in most instances very suddenly, after the fashion of Hungarian music. This number should be listed by teachers as a valuable addition to lists for pupils' programs.

FORGET-ME-NOTS

By H. ENGELMANN

HANS ENGELMANN

The name of Engelmann is to teachers a familiar one. Who does not know his "Melody of Love?" Requests for another number of the same type became so pressing that Mr. Engelmann responded with "Forget-Me-Nots."

Play it with sentiment; sincere and not maudlin sentiment, however. Care should be exercised that the broken chords of the first theme are done rather crisply. If broken with undue deliberation, proportions are destroyed, and the effect is that of dragging. The second theme, as indicated in the text, is more animated, the melody passing smoothly from one hand to the other. Be sure to play all accompanying chords with a shallow touch—forearm or wrist as preferred. If these repeated chords are given too much "thickness" of tone, the effect is really most irritating.

GAVOTTE

By JEAN BAPTISTE LULLY

In this number we have the true flavor of the seventeenth century masterpieces.

Perhaps only a musician fated to travel about the country and listen to much modern music—some very good; some, indifferent; and most of it execrably without excuse for being at all—can appreciate what a musical bath of refreshment such music as this can be! Wordsworth after Gertrude Stein, or Rembrandt after Bakst, afford similar relief, one imagines.

Play this Gavotte with the dignity which is its due. Remember that it is pure music and not an attempt at picture painting. The second theme will be found most effective if played with combined wrist and finger *staccato,* employing short strokes with the hand held close to the keyboard. Study carefully all tonal gradations. With dignity, subtlety and delicacy as the interpretative watchwords, your rendition will not be dry.

MOONLIT WATERS

By CLARENCE KOHLMANN

CLARENCE KOHLMANN

As this piece is written in barcarolle form, the left hand accompaniment should suggest the gently rolling motion of a gondola. Play the melody with the most beautiful tone at your command. Try to make it sparkling, limpid, resonant and never forced. Note that in measures 3 and 4 the theme is taken up by the left hand. The question and answer effect is preserved throughout the first theme.

The second theme becomes more agitated against the persistent rolling of the left hand, and it works up to a climax in cadenza form—a descending passage of broken chords divided between the hands. After this cadenza passage, the first theme reappears, this time in the left hand (cello-like), while the right hand depicts musically, in double notes, the shimmering of the moonlight on the waters.

Play the right hand with close finger action, shallow attack and in the style of a double trill. The last four measures are to be played more or less *ad libitum,* allowing, as it were, the moonlight to fade gently from the picture.

RUSSIAN GYPSIES

By IVAN KRASKOFF

THE ETUDE has offered recently a variety of Gypsy numbers. It is a type of music perennially popular and invigorating. Certainly we are all Gypsies at heart, yearning at frequent intervals to give vent to feelings engendered by abrupt changes of mood, which we properly subdue according to the dictates of civilized conventions. We may, however, run the entire gamut of musical emotions without offending Madame Grundy—which accounts in a measure for our instinctive reaction to the music of primitive peoples.

This little number, easy as it looks, can be made to sound quite impressive, if clear-cut phrasing, sharp accents and pointed *staccato* are observed. Note the sudden shifts in pace, also the abrupt dynamic changes so characteristic of Gypsy music. Articulate the passages in sixteenth-notes; and pedal cleanly, as indicated.

VALSE DE BALLET

By EVANGELINE LEHMAN

EVANGELINE LEHMAN

Another most charming and graceful offering to THE ETUDE family, from the busy pen of the talented Evangeline Lehman.

A lively spontaneity pervading the interpretation of this *Valse de Ballet* should on no account precipitate a hurried pace. Suggest as closely as possible the gliding of dancers, alive and alert but moving in harmony with the rhythmic deliberation of the music.

Note the *sostenuto* marks over the tenor voice in the five measure introduction. Give to these notes just enough of importance to suggest a melodic curve against the other voices which remain more or less stationary.

The valse proper begins with the sixth measure and at an accelerated tempo. Play the opening phrase with a slight rolling motion of the hand, using just enough finger action to achieve a clear and sparkling effect, and being sure to "lift off" the D-flat and F occurring on the first beat of measure 8. This treatment will secure the light and graceful effect called for in the text. Note the short pedals—just a touch on the first quarter. Too much pedal will ruin the rhythmic swing. Observe that the second theme carries the melody in the left hand. As contrast it appears mostly in staccato. Handle with great care the syncopated rhythm in the right hand. The chords of the right hand accompaniment should be played with shallow attack, for rhythm can be materially affected by tonal depth. After the augmented fifth chord on the dominant, the piece returns to the opening theme (D. C.) and ends at *Fine.*

ADAGIO

By FRANCIS JOSEPH HAYDN

What a wonderful instrument is the piano! How it echoes back to us the great music of the symphony, the opera, the voice, the strings, the woodwinds. This *Adagio,* from the Haydn "Quartette in B-flat," could not be more beautiful. Certainly it is worthy a place in any pianist's repertoire.

It is of importance, in interpreting this number, to keep prominently in mind the tonal limitations of a string quarte Therefore let not the fortes be too b and let other tonal gradations be develo accordingly. Play the melody with all resonance of a stringed instrument, membering that the phrasing of the anist represents the bowing of the violin or 'cellist. Let all figurations be play with daintiness and grace. The great charm of the piece is inherent in its pur and simplicity: hence, no "chills and fev interpretation should mar this beauti example of the classic style of writing.

HAPPY TIMES

By R. J. THOMSON

Phrasing is of paramount importance the mind of the thoughtful teacher. Thomson has given us in *Happy Tim* an excellent bit for developing two-n phrasing in the left hand. Observe drop-roll stroke throughout. The rig hand chords, coming as they do on weak beat, should be played, for best effe with the up-arm stroke.

THE DOG CIRCUS

By D. CLAFFIN

A clever little piece, designed to g the pupil lots of fun while affording the benefits of a Czerny exercise. practice it develops finger control and st and meets very happily the requireme of a good modern teaching piece.

LITTLE SWING SONG

By M. L. PRESTON

A good piece for solo or group teachi A very pretty little melody in the ri hand, accompanied by simple brok chords in the left. Have pupils to anal the left hand broken chords.

SWEET MEMORY BELLS

By EDWARD M. READ

EDWARD M READ

Not everyone is born with an instinctive love for the classics; and many students are yearly lost to further music study, as a result of being plunged into the works of the masters before they are sufficiently "grown up," musically speaking. The wise teacher keeps on hand a list of suitable salon pieces, which can be used developing pianism until the pupil's t has been developed to a point wh re preciation of more formal music beco natural.

Opportunism and diplomacy have t place in music as in other art and scien A good teaching rule, to be adopted the early grades, follows: "Give the p the *kind* of music he likes, but *see th is good music of its kind.*"

In this number Mr. Read has writt *good* salon piece which will afford anistic development if the themes of melody are brought out as indicated the phrasing and pedal marks observed

(*Continued on page 748*)

THE MUSIC SUPERVISORS' FORUM

A National Board of Distinguished Experts Selected by THE ETUDE MUSIC MAGAZINE to Assist Supervisors in Securing Practical Advice and Information Upon Important Musical Educational Problems

Any reader of the Etude Music Magazine is entitled to the privilege of having questions answered in this department. Merely send your question to The Music Supervisor's Forum, care of The Etude, Philadelphia, Pennsylvania. Our specialists will find pleasure in giving their best of service. All letters of inquiry must bear the full name and address of the writer. Only initials will be published.

Copyright Violation

At what tempo should a high school girls' glee club sing the two-part anthem, *Holy Art Thou, Largo* from "Xerxes" by Handel, arranged by Palmer Clark?

This anthem has an international copyright. It is written in the key of G. Would I be violating the copyright law to have it transposed in a manuscript form in the key of F for the glee club here? As you know some arrangements of the *Largo* are written in the key of F. The key of G is too high for the voices with which I have to work. I wish the pianist to have a manuscript in F.

Also please give me the order in which singers of a S. A. B. trio with baritone solo should stand.
—J. M.

r. George Lindsay has already an-ed by letters your question concerning proper tempo for the *Largo* from "Xer- (M. M. ♩ = 72). Mr. Lindsay has suggested that the accompanist could an edition in the key of F. This would e the difficulty concerning the pitch.

would be unlawful for you to copy or eograph the copyrighted arrangement ne music and allow your singers to use transposed copies. The copyright law essly forbids this practice.

prano, alto and bass soloists usually l as follows, the soprano at the right, in the center and bass at the left, ng the audience.

HOLLIS DANN.

Rural School Music

I am a teacher in a rural grammar school in which the Board wishes to begin a course in public school music this year. I've been asked to teach it. In looking about for material and more recent suggestions I chanced upon two of your articles in THE ETUDE about which I wish to make further inquiries.

In the January number of THE ETUDE you suggest the use of a "carefully selected small set of records especially prepared for this type of work" (music appreciation). You go on and list some twenty-five. Will you kindly give me the address from which I can order them and also the price?

Also, what are the publishers' names and addresses of the books, "One Book Course in Rural Schools," by C. A. Fullerton, and "Rural Units Nos. 1 and 2?" I would also like to have the price. You spoke of this in the March number of THE ETUDE. I thank you.—M. J. H.

dinarily one interprets "rural school" mean the isolated school where all es are congregated in one room.

his it is which has always made the ing of rural school music so difficult, needs and capacities of the little tots six, the equally urgent needs of the mediate grades, and the still greater rements of the older children in any al singing and music work.

his problem was attacked in the Rural s Nos. 1 and 2 mentioned, and a plan procedure presented which offered taneous but differentiated response ble for the various ages represented.

ce you state that your school is a *mar* school, doubtless it is a so-called lidated school in which the various s are segregated into at least three ur rooms.

If this be the case, then Rural Units Nos. 1 and 2 will be, generally speaking, too elemental and the song material too young in spirit. The Fullerton Unit would be admirable, omitting the four numbers designed for the younger children (19830, 19831, 19891 and 20744) and adding four numbers more recently made for the older children, especially for the larger boys—22081, 22616, 22617 and 4083. Listed price of the (13) records in case, $12.25. The Fullerton One Book Course, containing two hundred and forty-five songs and thirty melodies, is an excellent one for your purpose, and is published by the Wallace Publishing Company, Des Moines, Iowa.

The Mohler Unit is an excellent collection of beautiful instrumental music for the teaching of Music Appreciation in all grades, and is keyed to "Teaching Music from an Appreciative Standpoint," by the late Louis Mohler, published by the C. C. Birchard Co., 221 Columbus Ave., Boston, Massachusetts. There are no songs in this collection, but several song melodies, instrumentally given for the teaching of rhythm, meter, form, and so forth. The listed price of the unit, twenty records in case, is $17.50.

There are some new books just being published for Rural Schools which will undoubtedly be fine. The Silver, Burdett and Company, Newark, New Jersey, have one and two book courses of the "Music Hour Series," which hold much fine work in song, rhythm and appreciation.

The American Book Company, New York, has just published the "High Road of Song" for rural schools, consisting of one hundred and seventy-two lovely songs, mostly of old folk origin, the "Universal Course." Hinds, Hayden & Eldridge, New York, have a rural unit of fine new songs. There is, too, a rural edition of the well-known "Music Education Series," with a record unit, published by Ginn and Company, Boston and Chicago. The units mentioned may be purchased from your local dealer.

FRANCES ELLIOTT CLARK.

New Jersey State Requirements

Will you kindly give me information regarding the requirements of the New Jersey State Board of Education for music supervisors in public schools?

I am about to start a course in supervising at the New York School of Music and Arts and would like to know if this course complies with the State requirements for school supervisors.—J. M.

The following information is taken from "Rules Concerning Teachers Certificates" issued by the State Board of Education of New Jersey:

Application for Certificates

"Applications for state certificates, or for the renewal or extension thereof, shall be filed with the county superintendent who shall forward such applications to the State Board of Examiners.

"An applicant should apply to the superintendent of the county or of the city in which he expects to teach for blank forms and detailed information concerning a certificate."

Public School Music

"To receive a limited certificate to teach public school music an applicant must satisfy the conditions of A or B following:

A. (1) Be a graduate of an approved four-year high school or have an equivalent education;
   (2) Be a graduate of at least a two-year music teacher training course in an approved school or college maintaining such a course.

B. (1) Hold a permanent elementary certificate or a limited secondary certificate;
   (2) Prove ability to play the piano and present record of twenty-four semester hours of approved training credit in the teaching of public school music."

Art

"To receive a limited certificate to teach art an applicant must—

a. Be a graduate of an approved four-year high school or have an equivalent education.

b. (1) Be a graduate of at least a two-year course in an approved art teacher training school; or
   (2) Have the qualifications required for the permanent elementary or limited secondary certificate and have secured twenty-four semester hours of approved professional training credit in the teaching of fine and industrial arts."

GEORGE L. LINDSAY.

THE NEW OLNEY HIGH SCHOOL IN PHILADELPHIA
Typical of Thousands of Similar Buildings in America

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Head of the Supervisors' Department, Oberlin College, For Advice on Musical Notation, Theory and Form

Of Proven Merit

In the Sept., 1930, issue of THE ETUDE, on page 626 is an article by Wilmar A. Gilman describing the method of teaching piano by class method in the public schools of Minneapolis. I would like to teach my nine-year-old daughter by the method described. Do you think it practicable and what books (publishers addresses, too) do you use as a guide and what is their price? Inclosed find stamp for reply.—O. O.

The piano class method as used in the public schools has now reached a point where its practicability is unquestioned. There are a number of good methods available for this work. I would suggest that you get in touch with your local music dealers who can easily secure samples of the available class method publications and that you can then choose by examining the material.

RUSSELL V. MORGAN.

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Practical Rehearsal Routine for the High School Band and Orchestr

By VICTOR J. GRABEL

This article appeared in THE ETUDE *for October, 1930. So widespread has been the demand for copies of this issue that we are reproducing Mr. Grabel's treatise in its entirety*—Editorial Note.

SINCE IT is the rehearsals of a band or orchestra that make it possible for the organization to give the maximum of pleasure and entertainment in its concerts, it is essential that they be conducted in a systematic and businesslike manner. The prime purposes of rehearsals are to develop good ensemble—intonation, tonal balance, precision, phrasing and to give the members an acquaintance with the repertoire and its proper interpretation.

The following qualities in ensemble are striven for by all conscientious conductors:

Good quality of tone,
Good intonation,
Technical facility,
Correct articulation,
Perfect rhythm,
Precision,
Dynamic contrast,
Tonal balance,
Baton control,
Phrasing.

Lacking any one of these requisites, the ensemble is faulty and in need of improvement.

These remarks are addressed to directors of amateur and semi-professional organizations, as it is presumed that professional performers should be well schooled in these matters. So a rehearsal procedure, such as I have employed with very gratifying results in various organizations, will be outlined. During several years of study in a conservatory, I was required to practice four hours a day on my principal instrument, the cornet. This practice was proportioned about as follows: the first hour was devoted to long tones and lip slurring exercises; the second, to scale and arpeggio exercises; the third, to etudes and studies; and the fourth, to solo work.

This convinced me that, if it was the proper routine for development of an individual performer, some of the same procedure could be applied in the development of ensembles. Consequently, when beginning to conduct amateur bands and orchestras, I applied this method—and with surprisingly good results. Since that time there have been many opportunities to introduce this procedure to other directors, who have found it highly satisfactory. Also, it has been learned that John Philip Sousa had long employed such preliminary practice in his rehearsals with the Marine Band, and later with the Sousa Band.

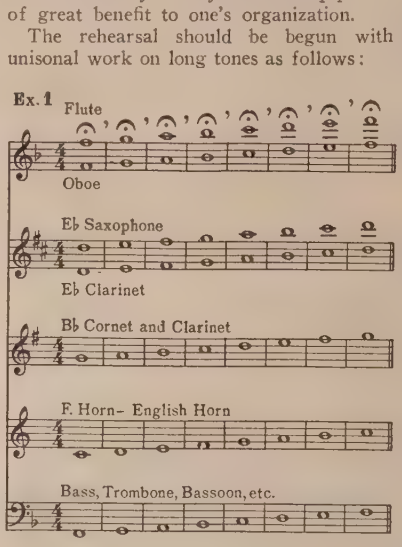
Practice in Unison

WHEN directing an amateur organization I invariably open a rehearsal with some preliminary unisonal practice. We begin by using the more common scales but soon proceed to the use of all the various keys, confining the practice to a single key at each rehearsal.

Beginning with the scale of *F*, the different players are instructed as to their particular keys. All *C* or bass clef players take the key named, and all *B♭*, *E♭*, *D♭*, and *F* instruments (such as cornet, saxophone, piccolo, and horn), using the treble clef, take their corresponding keys. The cornets take the key one tone higher (or G); the E♭ horn or saxophone takes a key a minor third lower (or D); the piccolo a key a second lower (or E), and the English horn (or French horn in F) a key a fourth lower or a fifth higher (key of C). The mere study of key relationship proves of great benefit to one's organization.

The rehearsal should be begun with unisonal work on long tones as follows:

Ex. 1



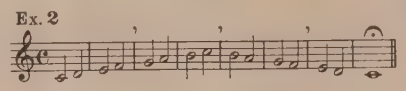
At the start play each tone *mezzo-forte* and sustain it for the duration of about eight slow counts. Rest for several counts; then attack the next note. Strive to secure a smooth, unwavering, and well-balanced tone of good quality. This work will give each player time to listen to the tone and pitch of the other instruments as well as that of his own; and through this the players will soon begin to develop a more definite idea of blend and of intonation. Insist upon a precise and instantaneous *attack* and *release* of each one. If an attack is bad, stop and start anew. Here begins precision.

After an organization has become accustomed to this procedure, the long tones should be greatly varied in dynamics and in length. They should be played *mezzo-piano, piano, forte, pianissimo, fortissimo, crescendo, diminuendo,* with a *swell* and in other ways, and should be extended in duration until they can be sustained for sixteen or more slow beats.

The value of long-tone practice has been for many years attested by the best singers and instrumentalists; and there is no better method for developing good quality of tone and endurance. The singer or player who lacks a pleasing quality of tone has not much to interest the public.

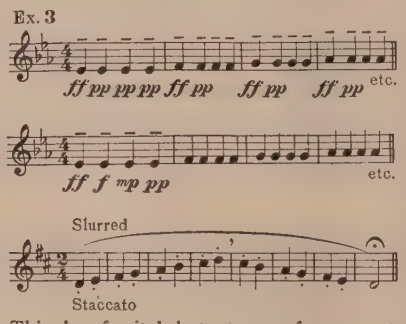
After a few minutes of long-tone work the scales should be played at a more rapid pace—beginning with half notes, then quarter notes, eighths, triplets of eighths, and sixteenths, according to the technical ability of the organization.

Ex. 2



This exercise should be played in a well sustained manner; and eight beats should be played with a breath, the director exercising great care to see that all players take breath only at the proper points.

Ex. 3

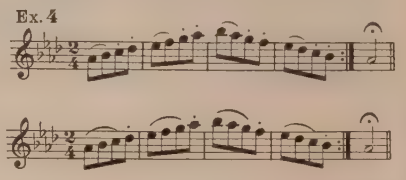


This is of *vital importance;* for correct breath-taking (like correct bowing) is the first principle of correct phrasing.

After more sustaining power is developed through tone practice, these scales may be played sixteen beats to a breath. These exercises should be played also in all varieties of dynamic gradations.

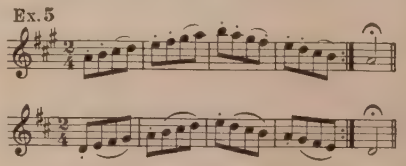
In playing scale exercises in quarters or eighths or sixteenths,

Ex. 4



the ninth should be played so as to make for evenness. These should also be played *legato, staccato,* and *slurred.*

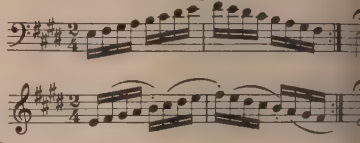
Ex. 5



At this point care in articulation should begin to be inculcated by the thoughtful practice of these exercises, in the various articulations indicated—the conductor being careful to instruct that the first of a group of slurred notes should be *slightly accented* and that the last of a slurred group should be *shortened and softened:*

Ex. 6

Four times through.



In playing sixteenth-note exercises peat each one, playing it with a sin breath. Later play them four times. Th should be also played with a *light stacc legato, slurred,* and in the various artic tions; also they should be done at ferent tempos and with *ritardandos, celerandos, crescendos, diminuendos,* so forth. The director must exercise c siderable imagination and ingenuity, if work is to be properly effective and teresting. And, above all, he must be h conscientious and exacting, if it is to be future benefit.

It is far more difficult to secure a d cate *pianissimo* of good quality than a bust *forte.* Very few bands or orchest play softly enough. When you ask fo *pianissimo* and do not get it, *stop and so. Begin again* and *again* until you h more nearly attained the effect you wa As time passes, demand more and m

It would be advisable for no conduc to spend time in this method of rehear unless it be done with the same meticul and exacting attention as is to be bestow later upon the interpretation of his p gram numbers.

Some Woodwind Defects and Improvements

By JOHN REDFIELD

IN THE FIRST decade of the Ni teenth Century there was a cert goldsmith's apprentice in Munich spent his days mastering his craft and evenings teaching himself to play the c keyed flute. By the time he was sixt he had become so good a mechanic t dissatisfied with his old flute, he sold borrowed from a friend a four-keyed f to serve as a model, and made himsel new instrument. His playing of the instrument so annoyed a professi flutist of the neighborhood that the la in self-defense offered to furnish him tematic instruction upon it.

The young mechanic showed such provement that at the end of two y he was able to get a position in a the orchestra of the city. He was still satisfied with his instrument, however, constructed for himself and for o copies of all the best flutes available corporating in them many improvem of his own. The remaining seventy y of his life he gave almost exclusivel constructing a flute that should sa

(Continued on page 737)

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

A Prospective Teacher

I have this year begun taking piano and harmony, leading to the organ, although I had four years of piano as a child. I should like to know what grade you consider I am in. I can play most fourth grade hymns and choir anthems at sight and fifth and sixth grade pieces after a few repetitions; my present pieces include Chopin's Etude, Op. 25, No. 1. Am I far enough advanced to teach beginners and lower intermediates? If so, can you suggest some books on the best teaching methods and material?

I have done a little composing of hymns, responses and children's songs for my own pleasure. Can you suggest a good textbook on composition, especially of church music and children's music?—G. M. R.

Judging from your description, I should that you are in about the seventh ade. You ought to be ready for teach-, providing you prepare yourself by a eful study of books on the subject. I y suggest the following: Hamilton, iano Teaching, Its Principles and Probns;" Macklin, "Elementary Piano Pedogy;" Brower, "What to Play—What Teach."

As to materials, there are many excelt books for beginners, especially "Music ay for Every Day." More mature pupils y follow out a course, such as Mathews' tandard Graded Course," in ten books, they may be taught through smaller aded collections, such as, from about ade 3, "Electric Piano Studies," by L. Heinze.

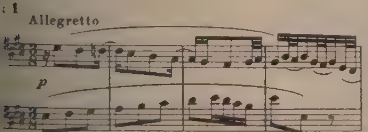
For a course in harmony which will d toward correct composition, I refer u to *The Student's Harmony*, by Orado A. Mansfield. A key to this book also published, to which you may refer ter completing each exercise. Still furer help may be derived from "A Guide Beginners in Composition," by Dr. John ainer.

Melodic and Harmonic Progression

Please explain what is meant by melodic and harmonic progression. —L. R.

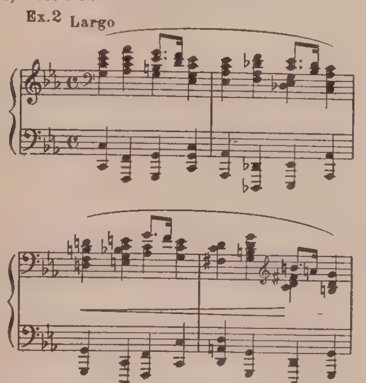
The science and art of *counterpoint* is sed on melodic progressions, that is, on way different melodies progress and ntrast with each other in pitch-outline d rhythm. In the following passage om Bach's *Two-part Invention*, No. 6, instance, there are two melodic proessions, one in the upper and one in the wer voice, each pursuing its independent urse, which is quite contrary to that of other:

1



In the early development of counterint, chords were merely chance happens, with the proviso only that they be not duly discordant. Later on, however, the ence of *harmony* was formulated—ich considers first of all how chords foly one after the other, or *harmonic progression*. A sample of this kind of progression is found in Chopin's *Prelude*, Op. 28, No. 20:

Ex.2



Counterpoint has often been called the *horizontal* science of music, because it has to do with the sidewise movement of melodies, while harmony has been called the *vertical* science, since it concerns primarily how notes are placed one on top of the other and how we proceed from one such combination to the next.

In modern music, it may be said, melodic and harmonic progressions are quite often freely intermingled.

Capital for the Piano Teacher

Since I have had several requests to do so, I would like to take on a few piano pupils. I am twenty years old, and have taken lessons for six or seven years weekly, beginning when I was seven, but have not had any instruction to speak of since I was fourteen. My piano teacher always said I had talent, and I know that I have all the musical ability that can be desired. It remains only to develop it properly. Should I practice Czerny's "School of Velocity," Op. 299, for technic? What is your suggestion? —E. R. S.

Before actually beginning to teach, you should lay up certain capital resources on which to draw, such as the following:

1. Make a list of teaching materials, especially of the earlier grades, consisting of technical exercises, technical and interpretation studies, and pieces. As basis for such a list, you might rely on Mathews' "Standard Graded Course of Studies," preceded, in the case of young children, by "Music Play for Every Day."

2. Acquire a general knowledge of teaching methods, especially as applied to the piano. For this purpose, study reliable books on the subject, such as have frequently been recommended in these columns.

3. If you are to teach at home, see that your studio is well equipped with all necessary prerequisites, from pencils to piano.

Finally, from the beginning of your teaching, steadily continue your own study, taking lessons, if possible, from a first-class teacher, increasing your technic and your repertoire of pieces, going on with theoretical branches, joining a normal class in piano teaching whenever the opportunity presents itself, perhaps in the summer. Aim at giving a recital, privately or publicly, as a goal towards which you may work. In other words, your success will depend largely on your own musical progress, and the new ideas and enthusiasms which you will consequently pass along to your pupils.

The Czerny collection which you mention is one of many reliable books which you can practice with benefit.

A Teacher's Ability

I am now studying piano with a lady who plays well but has never taken a teacher's course. Do you think it the right thing to go on with her, or to take from a more experienced teacher or one who has completed a course of special study in the subject? I have taken about twelve months in all, and am studying the third book of Mathews' "Standard Graded Course." I haven't acquired the proper wrist movements, rhythm, and so forth. Do you think I am wasting my time, or would you advise me to go on? I also have a little girl of eleven. Should I start her under this teacher, or should I employ one more experienced?—Mrs. F. C. C.

A special course in pedagogy is an excellent thing; but many teachers have become successful through other means. If your teacher has studied under competent instructors, if she plays well, and if she adds to her equipment by earnest study of books and other literature on the subject, she may be quite satisfactory.

As far as your grade is concerned, you seem to have accomplished all that you could expect in the short time that you have been studying. A good teacher, however, should continually train the playing muscles of the arm, hand and fingers according to modern methods of relaxation, arm-weight, and so forth. If your present teacher fails to do this, I should employ someone more competent for both yourself and your daughter. In advancing as you have in your reading, you have by no means thrown away your time.

Formal Analyses

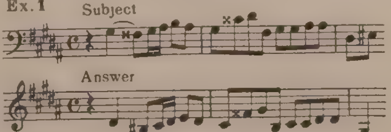
I am preparing myself to take a music examination. For the pieces, I have chosen *Prelude and Fugue*, No. 18, from Volume I of the "Well-Tempered Clavichord," Liszt's *A Love Dream* (Nocturne No. 3, in A flat), and Beethoven's *Sonata*, Op. 31, No. 3. What do you think of my choice?

My great difficulty now is the form of these pieces, especially of the fugue and the *Love Dream*. Will you please give me a formal analysis of these two? Also, what are the principal keys used in the *Love Dream*?—L. R.

You have made a wise choice of pieces, since these three are fine examples of the most important piano styles.

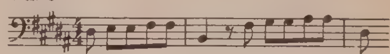
Discussing first the fugue, we may say that the exposition ends in measure 10, after which the development occupies the rest of the piece. You can easily distinguish between subject and answer by the fact that the former begins by descending a minor second and the latter by descending a minor third, thus:

Ex.1



With this fact in mind, you will find that the subject appears in measures 1, 5, 15, 17, 24 and 32, while the answer starts in measures 3, 7, 11, 19, 26, 37. Interludes occur where neither subject nor answer are in progress as a whole, although the conclusion of the subject is often treated, sequentially, as in the lower voice of measures 9 and 10:

Ex. 2



Proceeding now to the *Love Dream*, I should consider that the piece is in free ternary form, with the following large divisions: A^1 (m's. 1-12); B (m's. 13-60); A^2 (m's. 61-76); coda (m's. 77-end). The B part may be subdivided into smaller sections: a (13-25); b (26-37); c (38-60).

The principal keys are Ab (from m. 1); B (m. 26); C (m. 37); E (m. 41); Eb, mingled with Ab (m. 50); Ab (m. 61 to end). There are chromatic progressions in the coda.

A System of Grading

Miss Regina Caulfield, of Clarksburg, West Virginia, sends the following interesting scheme for grading pupils:

I use an index card which I rule in ten spaces, listing on it each subject which the child takes, as in this illustration:

Smith Mary										
Date	3/1									
Hrs Pr	6									
Scale	96									
Tech ex.	98									
Czerny	90									
Heller	85									
Comp.	92									
Rev.	95									
Ave.	93									

I take off one point for each mistake made, whether it be time-value, phrasing or fingering, grading on a basis of 100%.

In playing scales, I ask that the same scale be played twice in succession, without a mistake. Until the pupil can do this he loses a point for each mistake, and, if he loses more than ten, including those in chords and arpeggios, he is given the same technical work.

To each pupil I give a weekly report slip, with assignment of new lesson. He takes this slip home, keeps his weekly practice record on it and brings it back for the next lesson, when I record his grades for that day's lesson, and give him a new slip. In this way the parents know exactly how he stands, and the teacher is not annoyed with the parent calling to know "how Johnny is getting along."

At the end of four or five weeks I average the weekly grades, writing them on cards which are fastened to ribbons in my reception room and which remain there for one month.

Every pupil who begins lessons not later than the second week after school opens in September and continues until the closing of the school in June is eligible to compete for prizes. When I started this idea, I had one little girl who had not missed a lesson. The following year I had twenty-seven with perfect attendance, and have had about an equal number ever since.

I spend about three hours at the end of each month in averaging the grades; but it is worth the time on account of the interest which it arouses in the children.

A Fairy Folk Recital

By Edith Bertram Erickson

Author's Note

This little musical play was written at a time of necessity. I had a dozen beginners in piano, none of them more advanced than "Happy Days in Music Play," and most of them in the throes of either "Music Play for Every Day" or Matthews' "Standard Graded Course," Book I. Each of them knew "a piece" and was eager for a recital. But, alas, none of my more advanced pupils were ready! How was I to make a program of tiny tots only, both long enough and also interesting to an audience, even though that audience might be composed of fond mamas and proud papas? At first I thought of a costume recital. That would add color, anyway. From that idea and from the fact that one of my pupils was playing *Peter, Peter,* and another *Massa's in de Cold, Cold Ground,* the story was developed.

The recital proved a great success. One mother came up to me saying, "Why, the children were so interested in what they were doing that they forgot to be nervous when they played!"

Another said, "It's not fair to keep this to yourself. Please have it printed, so that I and others can use *this form of recital.*"

So, heeding her advice, I present this musical playlet with the hope that other harassed piano teachers may find in it the solution to their problems.

CAST OF CHARACTERS

Gwen, a little girl
David, her brother
A Fairy
Mrs. Peter
Thumbelina
Jack the Giant Killer
Mary, Quite Contrary
Boy Blue
Robin Hood
Red Riding-Hood
Topsy
Cinderella
The Prince

(*Enter* Gwen, *just from school, carrying an armful of books. She goes to table and flings them down impatiently.*)

Gwen (*calling*)
David! (*louder*) *David!* (*yelling*) *David!*

(*Enter* David, *who turns to* Gwen.)
What do you want? I'm in a hurry to go out and play baseball. The fellows are all waiting.

Gwen
You remember our music teacher told us to practice our duet together every day. So let's do it now. We'll just go through it once.

David
Well, hurry up.

(*They play the duet together.*)

Gwen
We know that. So let's not bother about doing it again. I wish I could go out and play instead of staying inside to practice. Goodbye.

David
S'long.

Gwen
(*Plays through one piece as rapidly as possible.*) Oh, I know that one. I wonder what this one is like. (*Plays a few measures and then in disgust tries another piece. Impatiently she slams the keys.*) Oh, I hate to practice! I'm always making the same old mistakes and never getting anywhere. I think I'll read the new fairy story book my grandmother gave me; and then, when I'm rested, I'll practice. (*Rises and searches for her book.*) Here it is. (*Goes to chair and settles herself comfortably.*) What shall I read? (*musingly*) There's the story of Thumbelina and Red Riding-hood. I guess I'll read this one about Beauty and the Beast.

(*Reads a while, and then falls asleep.*)

(*A fairy enters and touches* Gwen *with the end of her star-tipped wand; then disappears. Suddenly a loud commotion is heard outside, and* Mrs. Peter *comes bursting in.*)

Mrs. Peter
Please hide me—please! Peter wants to put me in a pumpkin shell; so I ran away.

Gwen (*laughingly*)
"Peter, Peter, Pumpkin Eater,
Had a wife, and couldn't keep her.
He put her in a pumpkin shell,
And there he kept her very well."

Mrs. Peter
Strange that you should know that little ditty. Do you know the music to it?

Gwen
Why, has it music? Please teach it to me. (*They go to the piano, and* Gwen *sings while* Mrs. Peter *plays.*)

Gwen (*longingly*)
I wish you'd teach me another song.

Mrs. Peter
If I stay here longer, Peter will be sure to find me. So I must go. You understand, don't you?

Gwen
Certainly! Be sure to hide yourself well. (*Exit* Mrs. Peter.)

Gwen (*thoughtfully*)
How interesting! I didn't know that the people in Grandmother's book were real. I wonder whether there is such a person as Thumbelina.

Enter *Thumbelina*
Did you call me?

Gwen (*in astonishment*)
Why, are *you* Thumbelina?

Thumbelina
Yes.

Gwen (*enviously*)
Hum! You don't have to practice every day as I do. That's what's nice about being a story-book girl.

Thumbelina
You don't know! I *do* have to practice. Shall I play a piece for you?

Gwen
Certainly! I'd love to hear your piece.

(Thumbelina *goes to the piano and plays.*)

Gwen
That was lovely. Won't you sit down and talk to me awhile?

Thumbelina (*fearfully*)
Oh, I can't! There's Jack the Giant Killer at the door, and I don't like him. (*She runs away.*)

Gwen
I wonder whether I'll like him myself. (*Enter Jack, shaking the room as he stamps in.*)

Jack (*shouting*)
Sure you will! Would you do me a favor? I have to go to the Giants' Country today, and they refuse me entrance unless I either play or sing this tune. (*He roars out a few measures of a song.*)

Gwen (*hysterically*)
Don't you think it would be much better to play? Please use my piano.

(Jack *goes to the piano, plays his piece, and then stalks out.*)

Gwen (*wildly*)
How awful he is! Oh—! Perhaps I'd better look through my fairy book; so if any one else comes I'll know what to expect. (*Looks through several pages, and then reads slowly, without any expression.*)

"Mary, Mary, Quite Contrary,
How does your garden grow?"

Mary (*slips in and replies brightly*),
"Oh, with silver bells and cockle shells
And pretty maids all in a row!"

(*Curtsies. Goes over to piano.*) What a lovely instrument you have. May I play it?

Gwen
Certainly!

Mary (*goes to piano and turns to* Gwen.)
This is the way the butterflies flutte among my flowers. (*Plays.*)
I could spend the day at your piano. I certainly has a sweet tone. But I mus finish my work in the garden. Goodbye (*Dances out.*)

(*A knock is heard at the door.* Gwen *goe to open it.*)

Gwen (*cordially*)
Why, Little Boy Blue, do come in! I'v wanted to see you all my life.

Boy Blue (*yawning*)
Pardon me, but could you get me glass of cold water? I'm so sleepy.

Gwen
Certainly. Won't you sit down? I'll b back in just a moment.

(Boy Blue *goes to the piano, plays hi piece, and then, hearing* Gwen's *return resumes his former attitude of extrem drowsiness, as if nothing had occurred.*)

Gwen
Here's the water.

Boy Blue
Thank you. (*Drinks water*) I'm sorr to have to stay such a short time, but must be going. Thank you again.

Gwen
Oh, that's all right. (*Exit* Boy Blue.)

Gwen
Was I dreaming, or did he play a piece too? (*Goes to the window and looks ou While she is there* Robin Hood *steals i quietly.*)

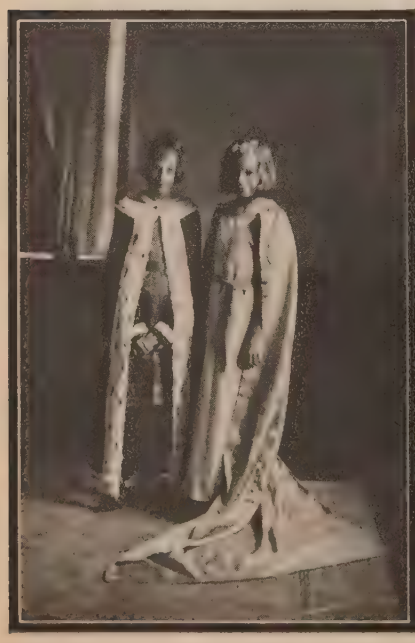
Gwen (*startled*)
What are you doing here?

Robin Hood
I am Robin Hood, the gay robber wh steals from the rich to help the poor. Al ways it's exciting, for when the noble come in search of me I just run away lik this! (*Goes to piano and plays a quic movement.*)

Gwen
You do have to run fast, don't you I have a picture of you here in my boo Do you want to see it? (*While she looking through her fairy book* Rob Hood *steals a silver pencil lying on th table, and then sneaks away.*)

Gwen
Here the picture is! (*Bewildered*) Rob Hood! Why, where are you? (*Searc*

(Continued on page 748)

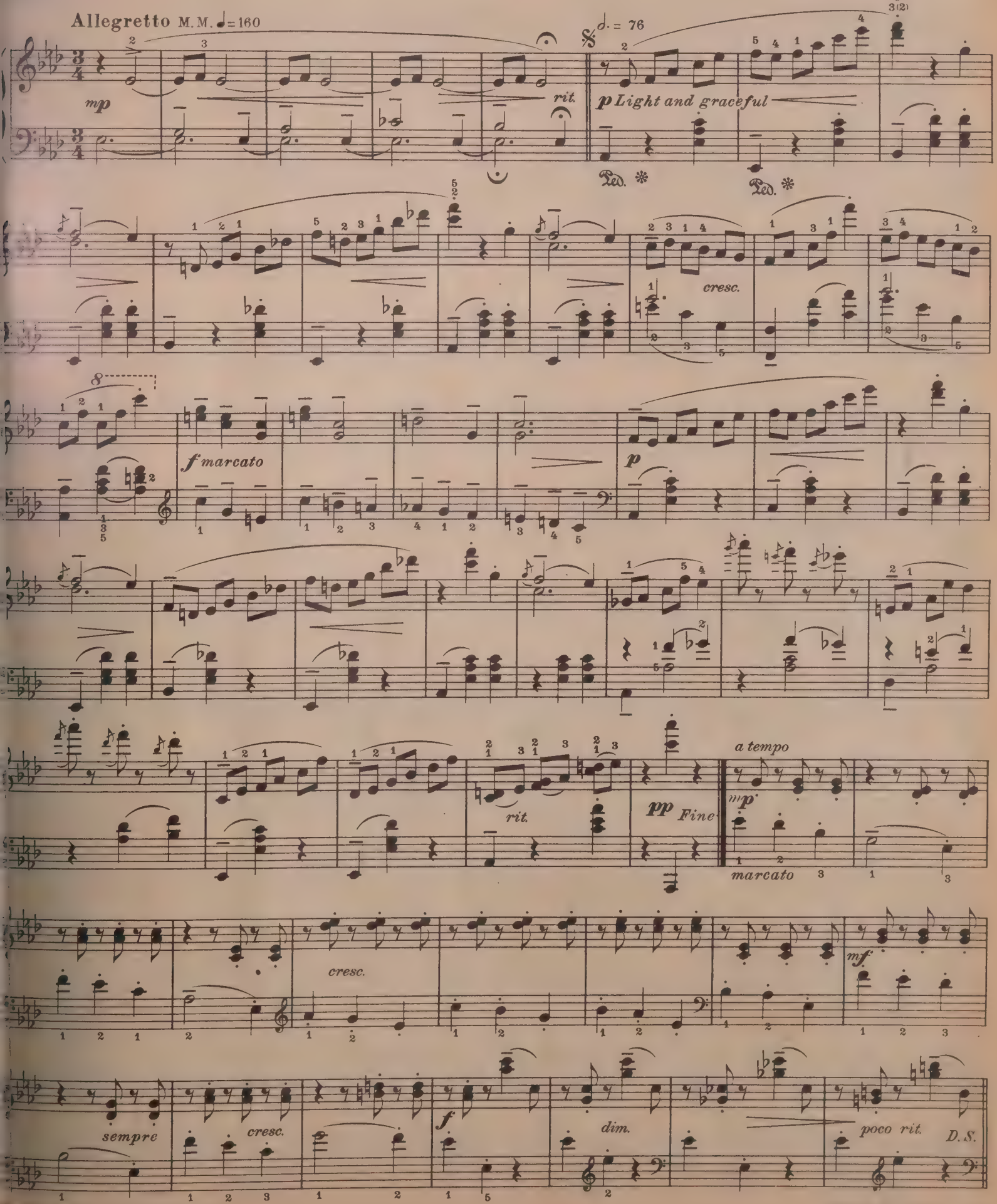


FASCINATING PIECES FOR THE MUSICAL HOME

VALSE DE BALLET

EVANGELINE LEHMAN

Miss Lehman, whose works have attracted ternational attention, again reveals her lendid gifts in this Valse. Grade 4.



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SWEET MEMORY BELLS

REVERIE

EDWARD M. RE

Moderato M.M. ♩=100

mp

rit.

a tempo

p

mf Melodia marcato

a tempo

p

rall.

rall.

Tempo I.

rall.

marcato

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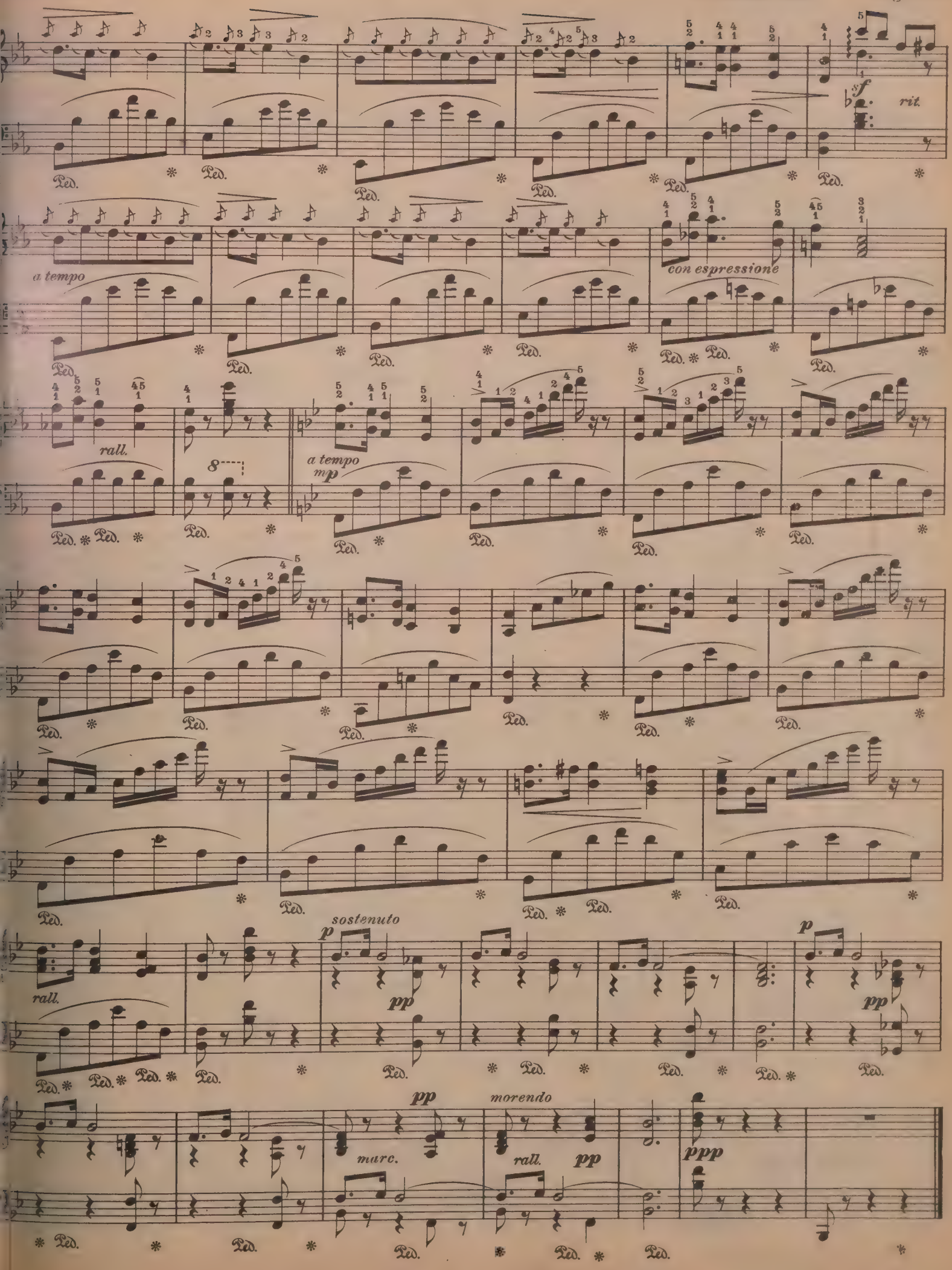
sf
rit.
a tempo
con espressione
rall.
a tempo
mp
sostenuto
p
pp
rall.
p
pp
pp
morendo
marc.
rall.
pp
ppp

A very charming sentiment is evident in this tone-picture for piano. The melody is fresh and captivating. Grade 4.

MOONLIT WATERS

BARCAROLLE

CLARENCE KOHLMA

Andante semplice M. M. ♪ = 96

p melodia ben marcato

ritard.

a tempo

poco agitato

ritard.

mf

con brio

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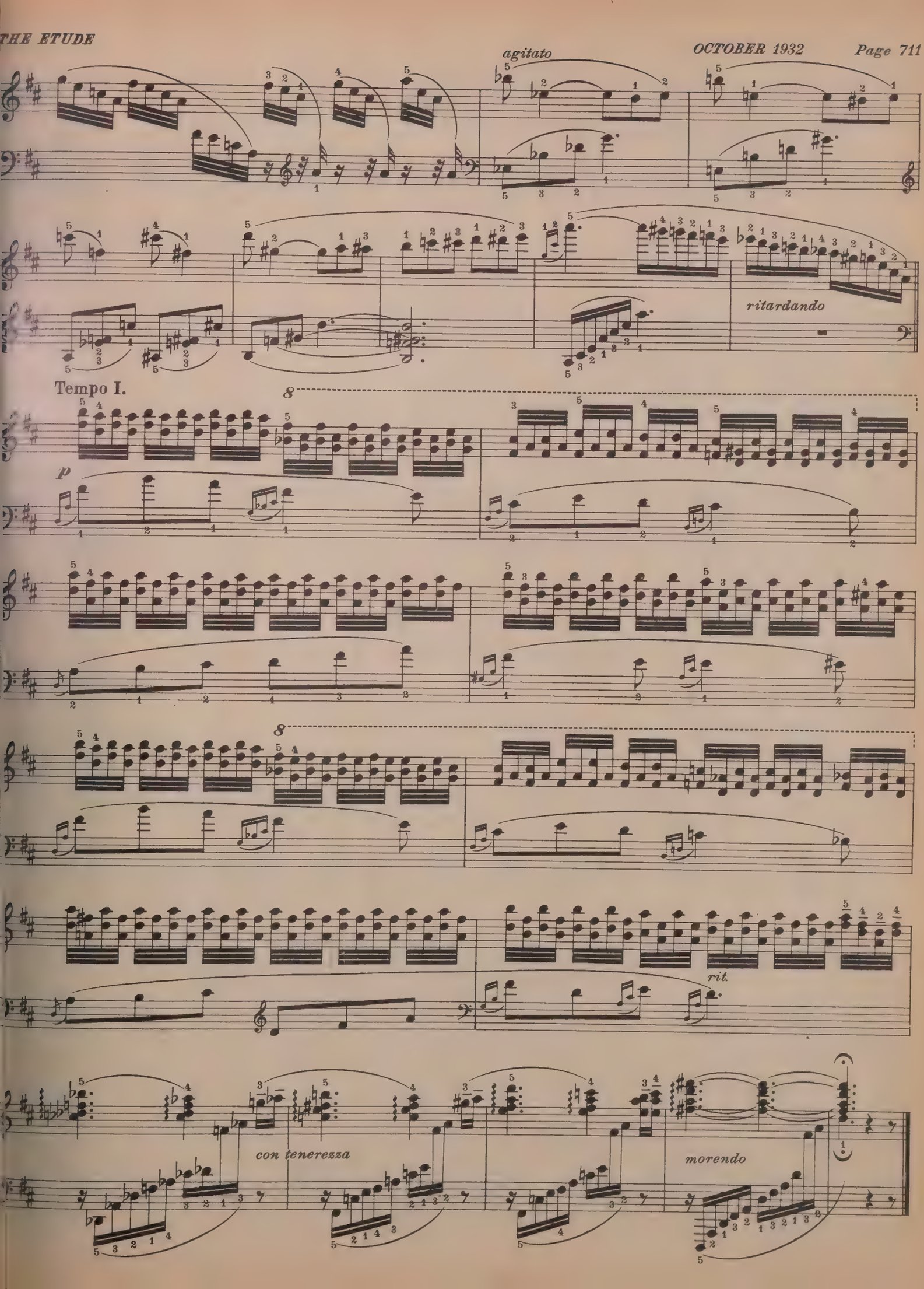
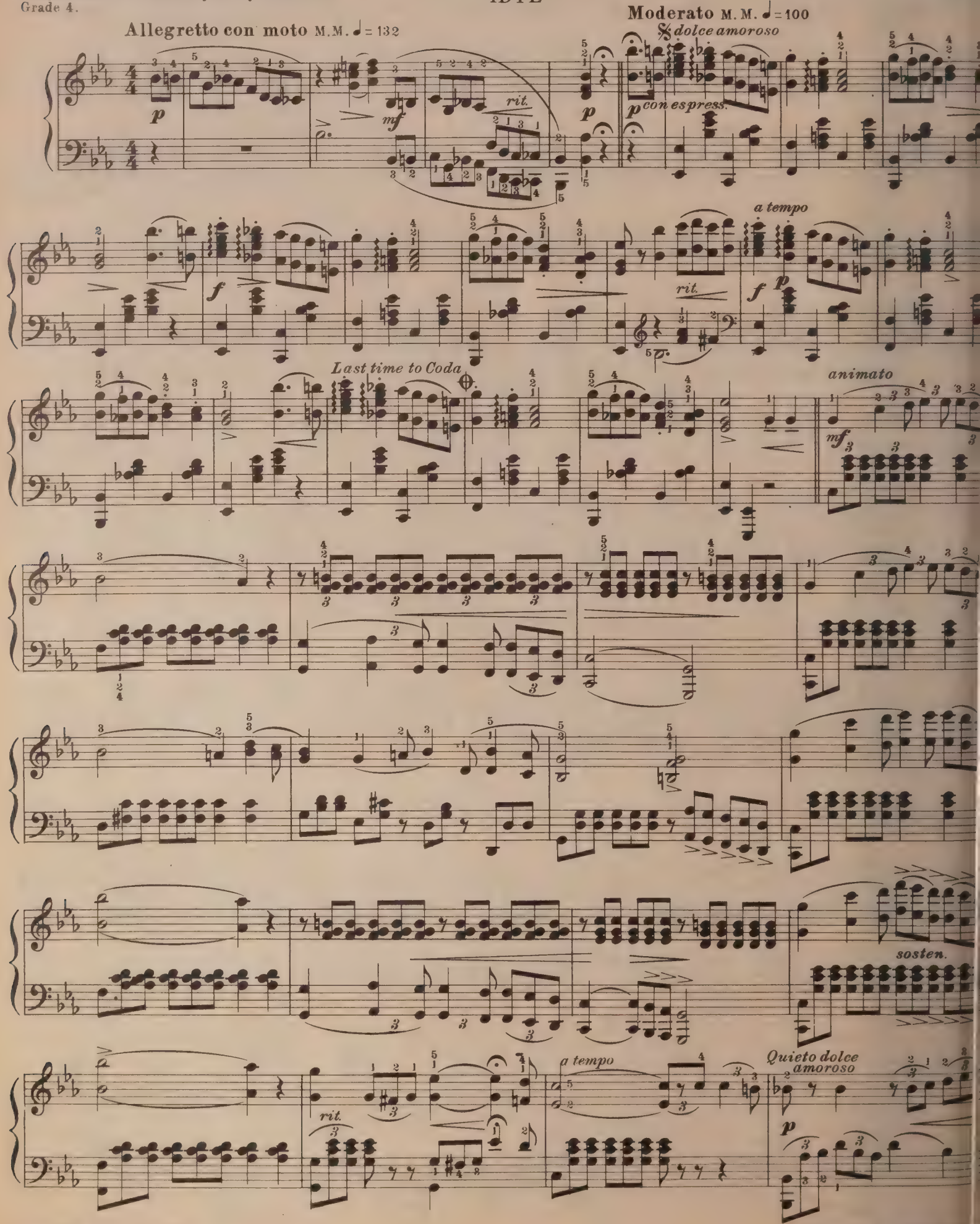

agitato
ritardando
Tempo I.
p
rit.
con tenerezza
morendo

FORGET-ME-NOTS

IDYL

H. ENGELMANN, Op. 7

Here again is the genius of Engelmann, whose compositions are beloved by a very wide circle. Grade 4.



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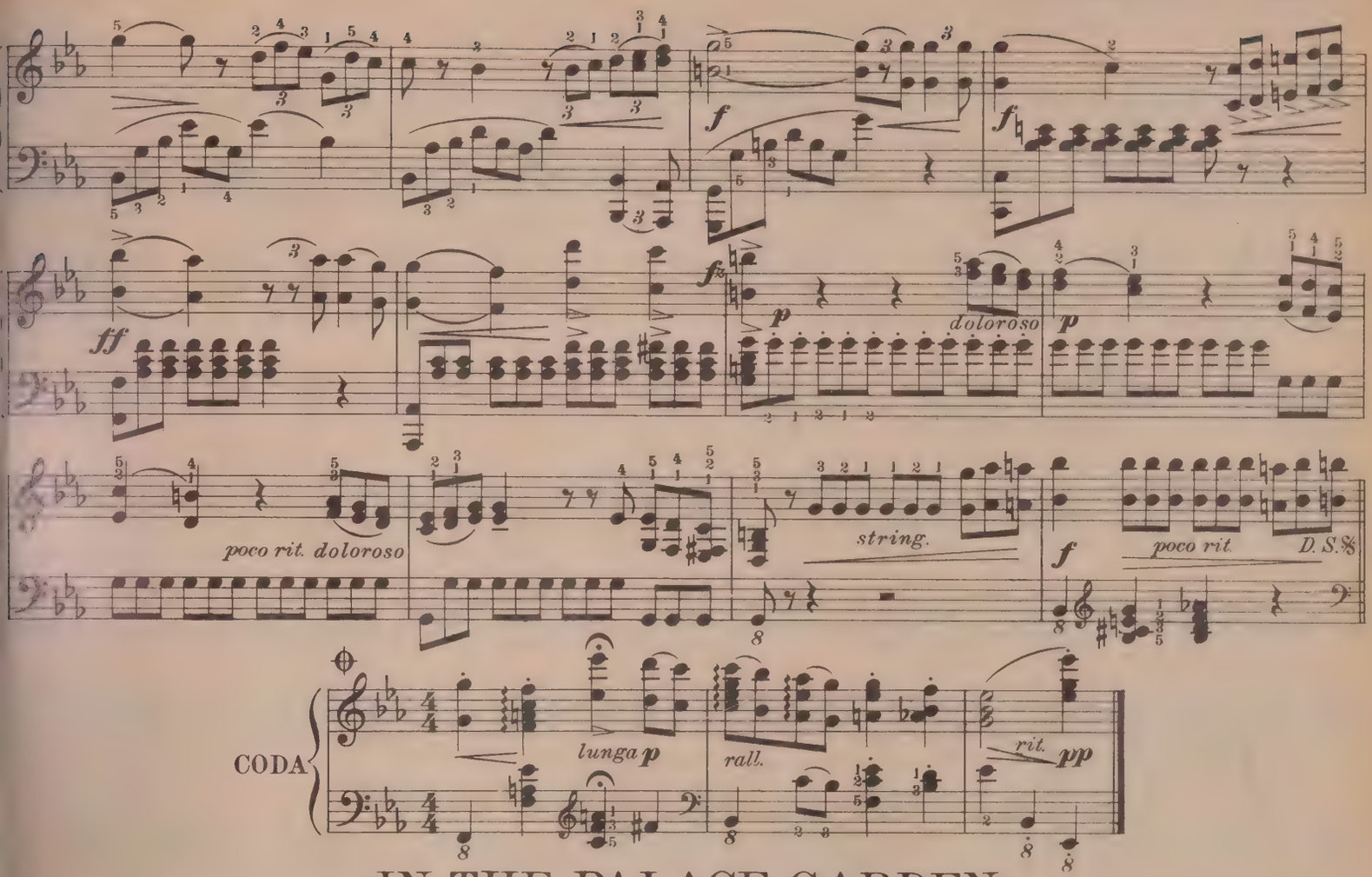
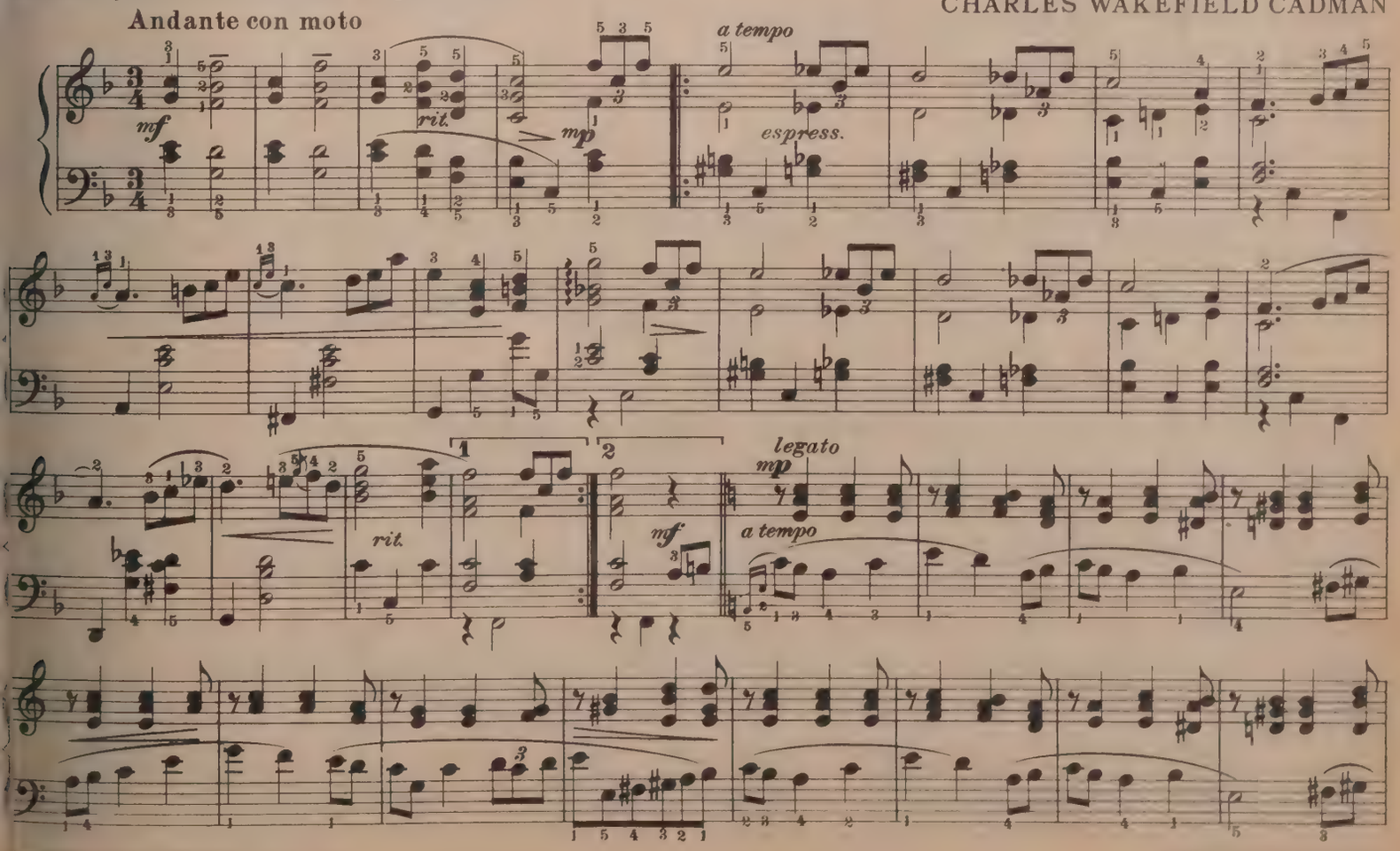


IN THE PALACE GARDEN

One of the best of the recent compositions by a foremost American composer. Grade 4.

CHARLES WAKEFIELD CADMAN

Andante con moto



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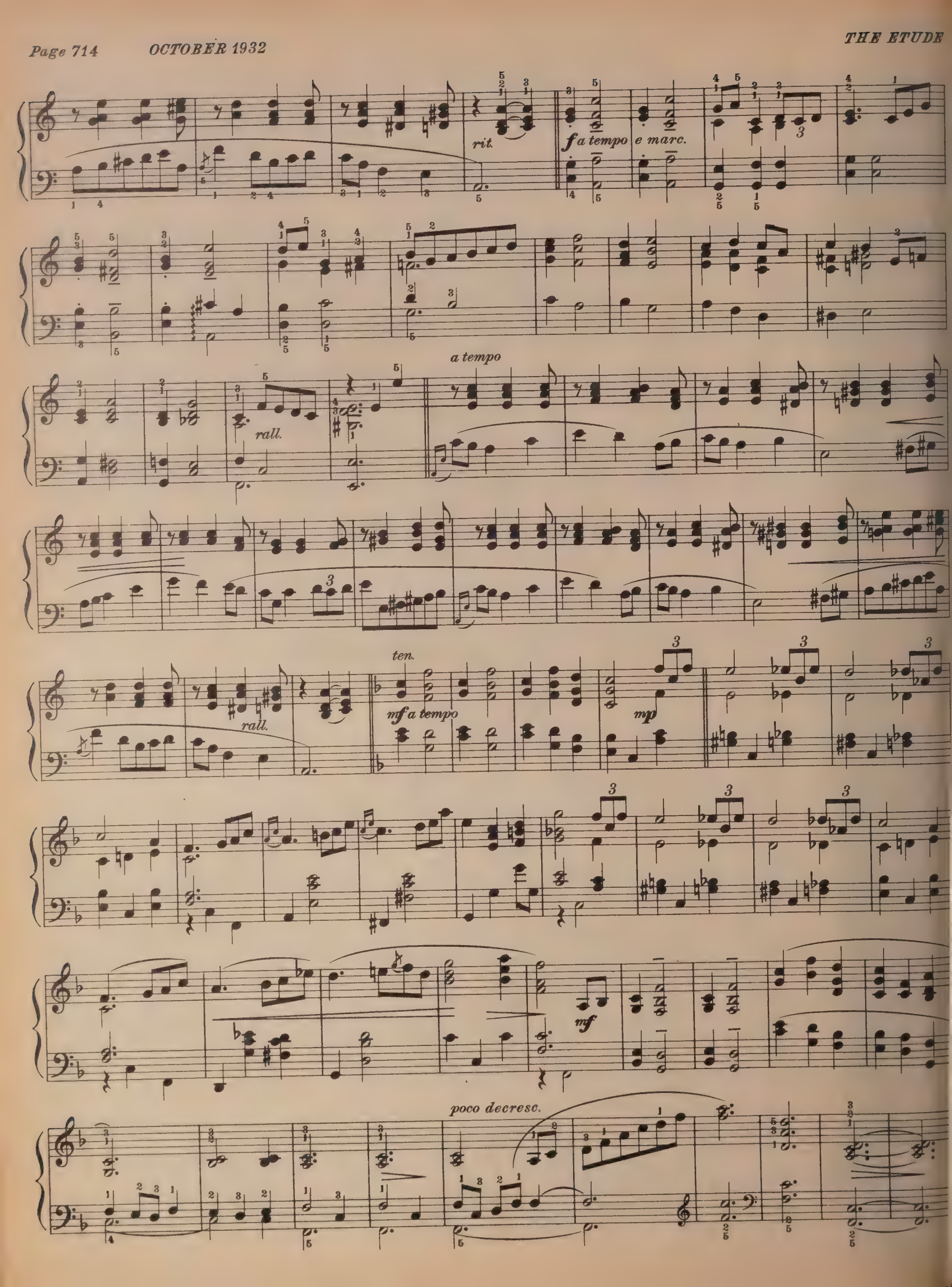
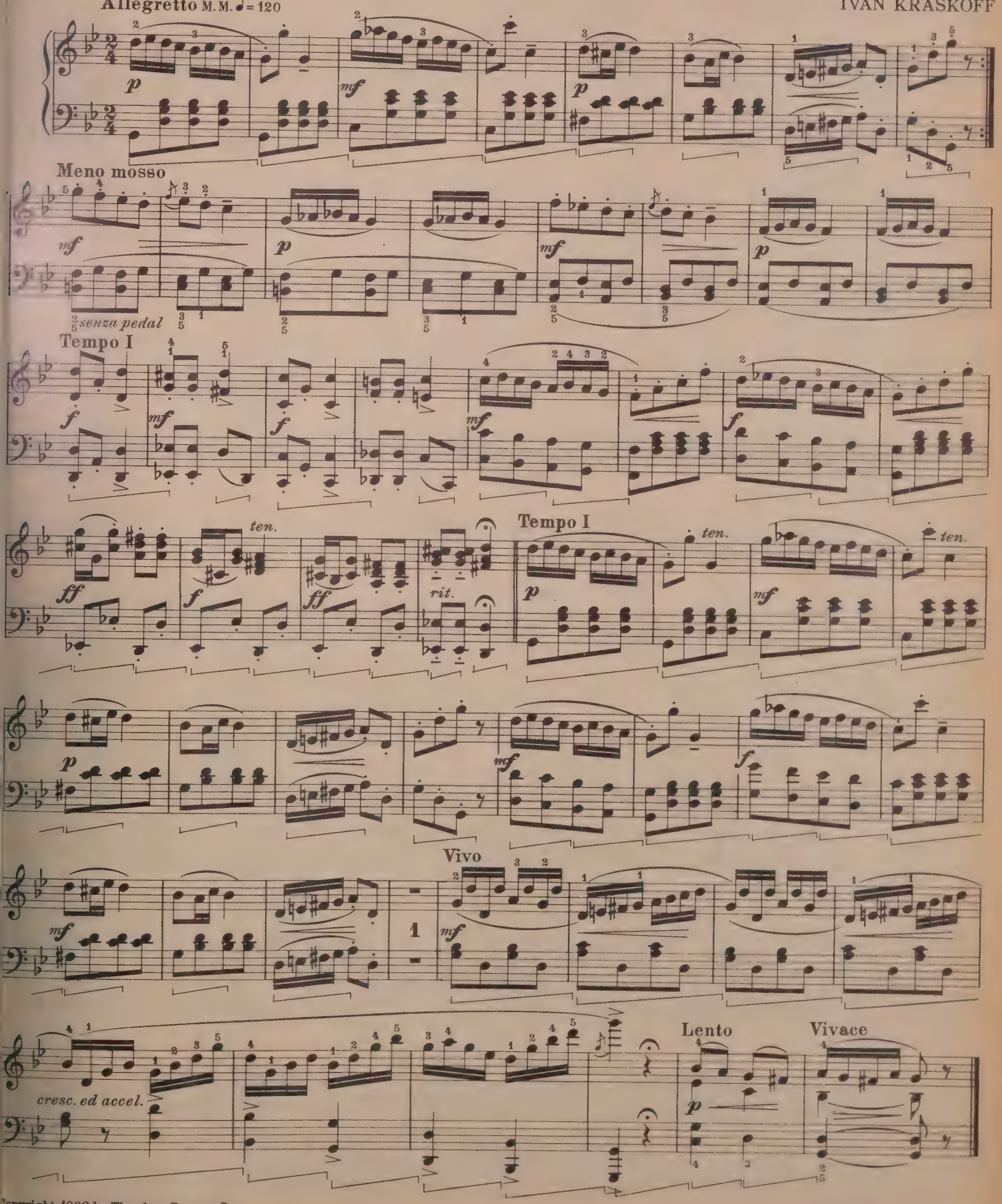

rit.
f a tempo e marc.
a tempo
rall.
ten.
mf a tempo
rall.
mp
mf
poco decresc.

RUSSIAN GYPSIES

The true spirit of the steppes is caught in this facile piano piece. Grade 8.

IVAN KRASKOFF



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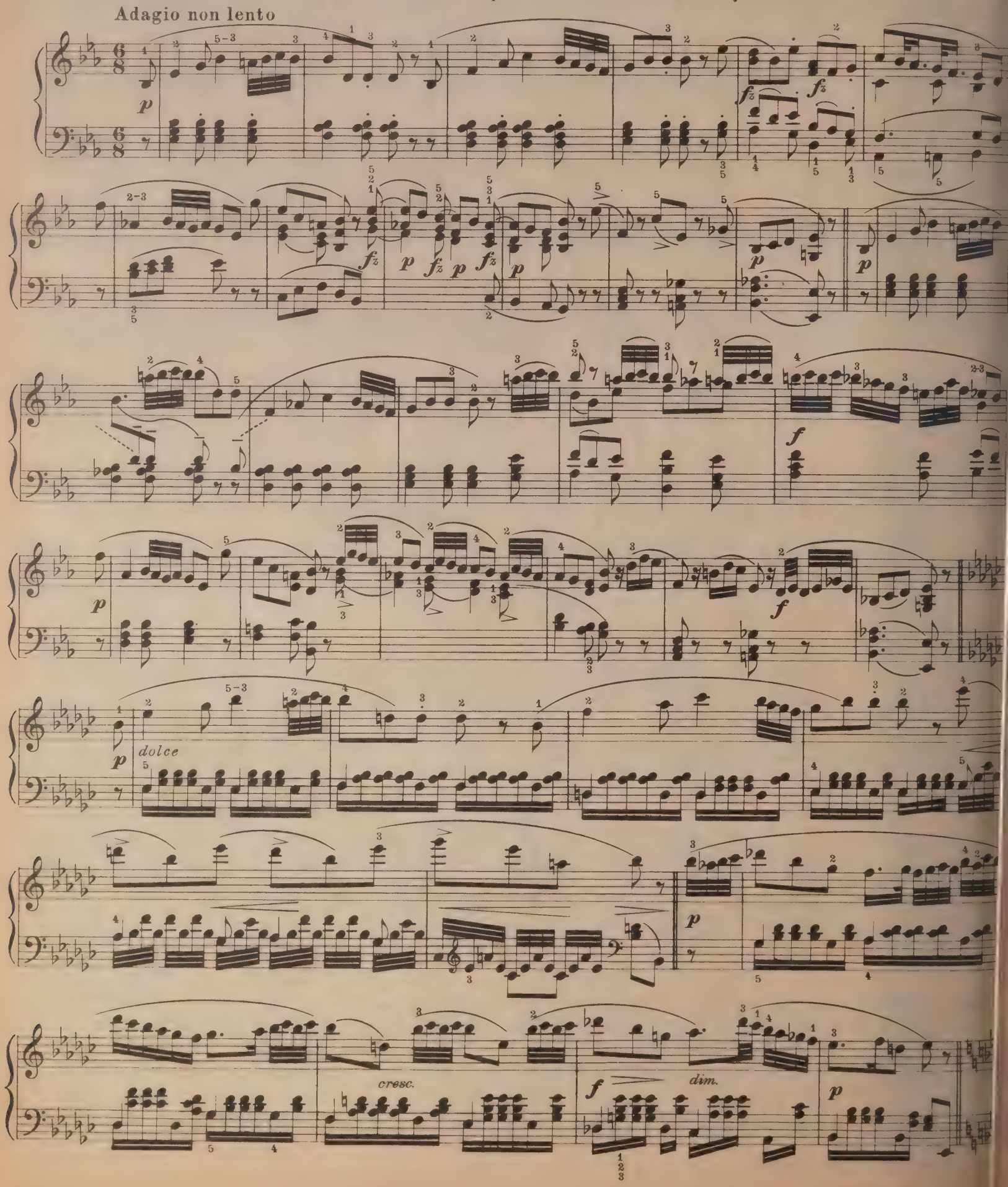
MASTER WORKS

ADAGIO

FROM QUARTET IN B♭ MAJOR Op. 50, No.1

F. J. HAYDN

This little-known Adagio is presented in practical fashion for pianists. It has the charm of Haydn at his best. Grade 5.



GAVOTTE

One of the most delightful of all Eighteenth Century pieces. Grade 3.

Allegretto grazioso M.M. ♩ = 138

JEAN BAPTISTE LULLY

Fine only

rit.

D. C.

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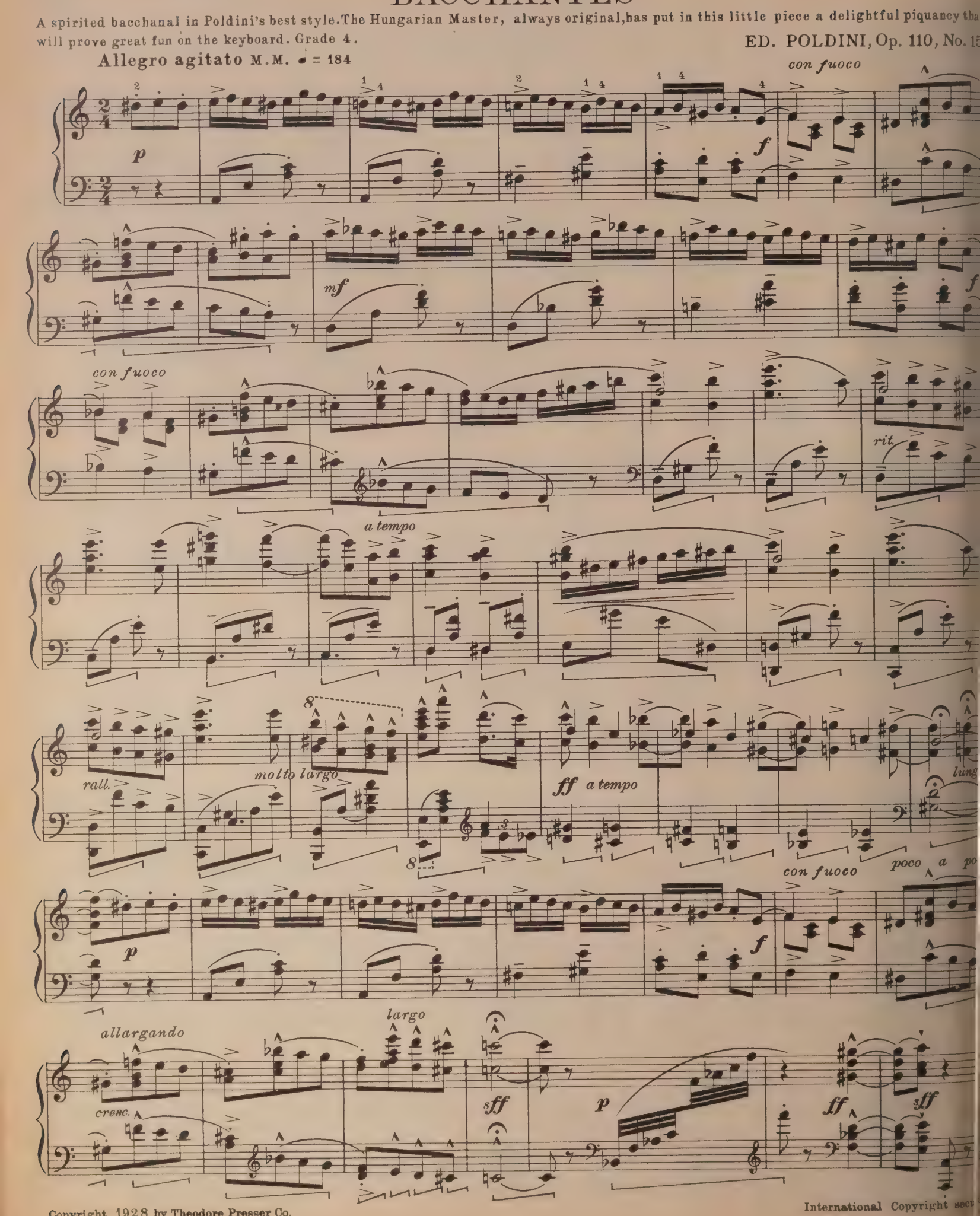
BACCHANTES

A spirited bacchanal in Poldini's best style. The Hungarian Master, always original, has put in this little piece a delightful piquancy tha will prove great fun on the keyboard. Grade 4.

ED. POLDINI, Op. 110, No. 15

Allegro agitato M.M. ♩ = 184



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OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

HENRY F. LYTE

ABIDE WITH ME

CHARLES GILBERT SPROSS

Andante

A - bide with me; fast falls the e - ven - tide; The dark - ness deep - ens;

Lord, with me a - bide: When oth - er help - ers fail, and com-forts flee, Help

of the help - less, Oh, a - bide with me, A - bide with me.

Hold Thou Thy cross be - fore my clos - ing eyes; Shine through the gloom, and

point me to the skies. Heav'n's morn - ing breaks and earth's vain shad - ows flee In

life, in death, O Lord, a - bide with me, A - bide with me.

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HOME ON THE RANGE

TEXAS COWBOY SONG

"Home on the Range" now heard so frequently "on the air," is an old Cowboy Song. The original composer's name is unknown. Mr. Peery's setting is appropriate and significant of his own long residence in the far west.

Arr. by ROB ROY PEERY

Moderato

p *simply*

1. O give me a home where the buf-fa-lo roam, Where the deer and the an-te-lope play, Where sel-dom is heard a dis-cour-ag-ing word, And the skies are not cloud-y all day.

3. The air is so pure and the zephyrs so free And the breez-es so balm-y and light, I would not ex-change my home on the range For all of the cit-ies so bright.

f *rit.* *p*

CHORUS

con espress. *mf*

Home, home on the range, Where the deer and the an-te-lope play; Where sel-dom is heard a dis-cour-ag-ing word, And the skies are not cloud-y all day.

mf *rall.* *rall.*

1st

2. How day.

Last

f *a tempo* *rit.* *f* *molto rall.* *Fine*

a tempo

of-ten at night, when the heav-ens are bright With the light from the glit-ter-ing stars, Have I stood here a-mazed and

p *a tempo*

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CHORUS

con espress.

mf

asked as I gazed If their glo-ry ex-ceeds that of ours Home, home on the range Where the deer and the an-te-lope play; Where

mf

rall.

sel-dom is heard a dis-cour-ag-ing word. And the skies are not cloud-y all day.

rall.

mp *a tempo* *rit.* *D. S.*

Registration:
Ft. to Prin. (Sw. Full, coupled)

POSTLUDE IN D

A. LOUIS SCARMOLIN

Allegro maestoso

Manuals

f

Ped. 16′ & 8′ (to Gt.)

Pedal

Fine

D.C.

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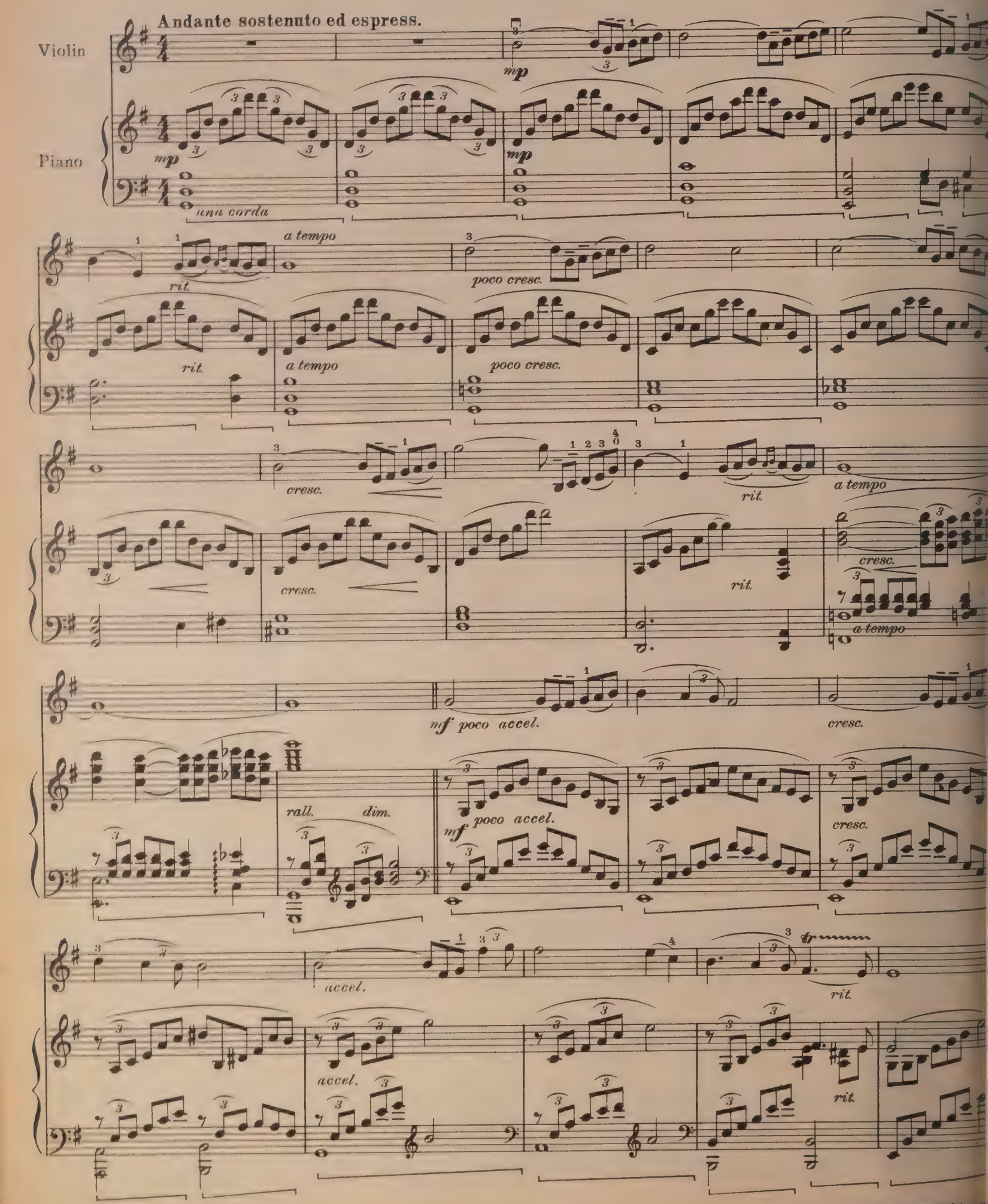
ROMANCE

LILY STRICKLAN



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cresc.

cresc.

f

f

f appassionato

f

ff

ff

molto rall.

Tempo I.

mf

molto rall.

mf Tempo I.

molto espress.

mp

mp

sul A 2

poco a poco rit.

dim.

pp

poco a poco rit.

dim.

p mp pp ppp

LITTLE DRUM-MAJOR

MARCH

SECONDO

HEINRICH ENGEL, Op. 3, No. 5

Tempo di marcia M.M. ♩=116

ff p p mf f f p f fz p p mf fz sf

TRIO

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BOBOLINKS

SECONDO

FRANK H. GRE

Valse moderato M.M. ♩=126

mp poco rall. Fin

mf p mf D.C.

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LITTLE DRUM-MAJOR
MARCH

Tempo di marcia M.M. ♩ = 116

PRIMO

HEINRICH ENGEL, Op. 3, No. 5

f *ff* *p* *p scherzando* *mf* *f* *p* *f* *f* *f*

TRIO

p *p* *mf* *f* *sf*

BOBOLINKS

Valse moderato M.M. ♩ = 126

PRIMO

FRANK H. GREY

mp *poco rall.* *Fine* *mf* *p* *mf* *D.C.*

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

A WOODLAND FROLIC

POLKA PETITE

PAUL VALDEMAR
Orchestrated by Rob Roy Peery

Allegro giocoso

Last time to Coda

1st Violin

Piano

D.S. CODA

rall.

A WOODLAND FROLIC

POLKA PETITE

PAUL VALDEMAR

VIOLIN OBBLIGATO

Allegro giocoso

Last time to Coda

D.S. CODA

rall.

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FLUTE

A WOODLAND FROLIC

POLKA PETITE

PAUL VALDEMAR

Allegro giocoso

Last time to Coda

D.S. 𝄋 CODA

rall.

1st CLARINET in B♭

A WOODLAND FROLIC

POLKA PETITE

PAUL VALDEMAR

Allegro giocoso

Last time to Coda

D.S. 𝄋 CODA

rall.

1st TRUMPET in B♭

A WOODLAND FROLIC

POLKA PETITE

PAUL VALDEMAR

Allegro giocoso

Last time to Coda

D.S. 𝄋 CODA

rall.

CELLO or TROMBONE

A WOODLAND FROLIC

POLKA PETITE

PAUL VALDEMAR

Allegro giocoso

Last time to Coda

D.S. 𝄋 CODA

rall.

HAPPY TIMES

Grade 2.

R. J. THOMSON

Allegro M. M. ♩.=72-76

f

mf

Last time only

Fine

D. C.

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THE DOG CIRCUS

Grade 2½.

DONALD CLAFFLIN

Allegretto M. M. ♩.=72

mp The Dogs Parade

mp

f simile

mp

mp

f

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Bizzarramente

Fine *mf* The Dogs jump through the hoops

D. C. al Fine

LITTLE SWING SONG

Grade 1½.

M. L. PRESTON

Andante M. M. ♩=144

mp

rit.

Fine *mf*

cresc.

mf

D. C.

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Grade 1½.

A GAME OF MARBLES

N. LOUISE WRIGH

Quickly

Have a game of marbles, now 'tis spring, Get your crocks and flints out, You may have the first shot this time, We will take turn a - bout.

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Grade 1½.

RUN AND TURN A SOMERSAULT

N. LOUISE WRIGH

Run and turn a som - er - sault, som-er-sault, som-er-sault, It will rum-ple up your hair, You don't care, I don't care,

If I were a cir - cus man, cir - cus man, cir - cus man, I would be the ver - y best ac - ro - bat there.

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Grade 1½.

A LILY PAD BOAT

MILDRED ADAIR

Allegretto grazioso M. M. ♩.= 72

p *simile*

mf *simile*

p *simile*

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Study of Child at the Piano by Anton Bruehl

EYOND THE DOLL HOUSE

MBLING gaily over a pile of golden l . . . bobbing wee blond heads ve the absurd mane of some dappled by horse . . . hurling diminutive ies valiantly into battle against h-rags and "sleepy-bye" . . . our ies are pretty much what nature and edity made them.

ut all too soon the shouting, dream-, reckless little things draw near the e when environment commences to y the major part. Then begin the its of thought and feeling by which, ly or unjustly, people are bound to ge them. And here their fates are re than ever in our hands. For it is who must choose and furnish the ticular world that inevitably lies beyond their sand-piles and their dolls. Informed parents, faced with this problem, seldom fail to select, as an initial item of cultural equipment, an introduction to the most personal of all the arts, music. . . . And this for generations, in both Europe and America, has meant instruction on the Steinway.

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THE SINGER'S ETUDE

Edited for October by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singers Department "A Singer's Etude" complete in itself

What They Do for Coughs and Colds

The Favorite Home Remedies of Famous Singers

By JULIETTE LAINE

DISTRESSING as coughs, colds and sore throats are to the average person, they are far more so to the singer and the student or the teacher of singing; and for that reason we are all deeply interested in learning how best to combat these unwelcome annoyances. Here are given the favorite home remedies and methods of self-treatment of some of our famous singers.

Lilli Lehmann, interviewed a short time before her death, offered the following:

"For catarrhal conditions and hoarseness I know of nothing more effective than this, which I learned as a young girl. Pour boiling hot water into a saucer or shallow bowl and let a large sponge suck it all up. Then squeeze it firmly out again. Hold the sponge to the nose and mouth and, as you do so, breathe alternately through the nose and mouth, in an out. I sing my exercises, the great scale, arpeggios, and so on, into it, and so force the hot steam to act upon the lungs, the bronchial tubes and all the mucous membranes, while I am breathing in and out through the sponge. After this has been kept up for ten or fifteen minutes, the face should be washed in cold water. This should be repeated several times a day. Of course, the water in the sponge will cool off after just a few minutes, when more water, as hot as can be borne, should be added. This has helped me greatly, and I recommend it to all my pupils, always. Moreover, it can do no injury, because it is natural. However, one must be careful, after breathing the hot steam, not to go out immediately into the cold outer air."

A French Remedy

THE NEXT, a soprano, the lovely Claire Dux, feels the following to be a highly effective cure for the sudden attacks of hoarseness which come upon us in the winter time:

"Carefully roast a large lemon in the oven, being careful that the skin does not break and the juice escape. To the hot juice add enough white sugar to make a syrup. A teaspoonful, taken every half hour, will bring speedy relief."

"In California," says Mario Chamlee, who hails from there, "they use a sage and honey gargle that is really most excellent and is made as follows: Stir two tablespoonsful of strained honey into a teacupful of hot sage tea. Use every half hour."

Lucrezia Bori recommends camphor, enthusiastically. "If one uses spirits of camphor when first threatened with a cold, it can be nearly always broken up. The proportions are ten drops of spirits of camphor to ten teaspoonfuls of water, a teaspoonful to be taken every twenty minutes. If this is found too unpalatable, a trifle of sugar may be added. If the cold has already made such headway that one's sleep is disturbed, a cloth or handkerchief saturated with spirits of camphor and laid on the pillow where the fumes can be inhaled will relieve that 'suffocated' feeling and permit restful sleep. It is particularly soothing in the case of a bronchial cold. Moreover, if the camphor is rubbed into the chest it greatly relieves the lungs. Many a case of pneumonia could be averted by the liberal use of camphor!"

From Rigorous Sweden

EXTREMELY SIMPLE remedies are favored by Sigrid Onegin. For that "raw feeling" which a singer sometimes feels in her throat and chest, she should sip very slowly a tumblerful of very hot milk. "And for a cough," says Mme. Onegin, "plain hot water, sipped as hot as can be borne, is often efficacious. I, too, believe most heartily in the use of camphor, especially when applied to the chest. Cold packs are often good, also; but in using them it is best to substitute alcohol, full strength. It is more effective, and one is not nearly so likely to take more cold the following morning, after removing the pack."

John McCormack believes in the Honolulu remedy for sore throat: "Fresh pineapple, as much as you can digest! The effect is marvelous," says he.

Frieda Hempel offers the follo recipe from her grandmother's collec "Syrup for a cold. Boil one cupf molasses, a small piece of butter, tablespoons of vinegar, a small piec onion, and a little horehound. Cook it is a thick syrup, but do not let it *ca*

And in Sunny Italy

THE FOREGOING reminded tinelli that he and Mme. Mart also know of a syrup which is fine deep-seated coughs.

"The one I like is a mullein syrup," the tenor, "and is made as follows: you cover the dried mullein leaves cold water, allowing them to steep sl until the strength is extracted. strain, adding sugar in the proportion half-cupful to a cupful of liquid. T boiled down to a thick syrup. Half a spoonful, taken as you need it, gives relief. Moreover, the mixture will for some time and so may be bottled

Last but by no means least is the edy of Mme. Gadski. The German donna was surprised that we had not of the common garden turnip's usefu as a cold cure.

"Pare and slice a fresh turnip, pili a dish alternate layers of turnip and s A thick syrup forms, and this, take teaspoonful doses, is very, very goo

The Throaty Tone

By LUZERN ORRIN HUEY

JUST WHAT is the tone for which the singing artist is really striving? Of course the quick response will be, "A good, pure tone."

But that only provokes that other imminent query, "What is a good tone?" And perhaps there is no better answer to this than, "The one with the least of evident faults." For, after all, the ideal tone is one largely dependent upon the imagination of the one listening for it; and the previous cultivation of that one's ear will have much to do with what are its requirements. So, with that, let us stop lest we get in too deep water.

And this leads us to where we may consider the eradication of some faults that almost any ear will recognize as detrimental to the ideal tone.

The Nut to be Cracked

OF THESE there is first the "throaty" tone, one of the most prevalent of vocal defects. Now for this, as for all wrong-doing, it is a preventive rather than a cure that is most to be desired. If there is a cure for the defect, why not apply this cure at the beginning and thus entirely avoid the trouble?

Suppose a too fat man were to go to a *poor* doctor; what would be the probable prescription? A course of medicine rather than the good advice to reduce his epicurean indulgences. And the latter part of this prescription is just what the singer with a throaty tone needs; for he is simply developing throat-muscle interference by directing too much tone to the wrong place. He is trying to feed more tonal vibrations to a local area than that area can properly assimilate.

The Dangerous Vowel

PROBABLY one of the most prolific causes of a throaty tone is the premature and incorrect use of the vowel *ah* (Italian "A"). But let us center on its proper production. Open the mouth by allowing the lower jaw to drop of its own weight, while at the same time the tongue flattens and the space at the back of the throat enlarges *as the soft palate rises;* all of which leaves the roof of the mouth as a dome or arch. We now have the natural mold for the formation of the universal vowel, *ah*. And the formation of all the other vowels should be based on this fundamental process.

Now, by adding pressure to this adjustment, or to any of its parts, one may entirely destroy its symmetry or texture in such a way as that the whole instrument might as well have been blown to pieces. And by some such process the student produces the throaty tone.

Finding the Kernel

SO IT COMES about that, if one is to correct the throaty tone, the better way is not to think of this trouble at all but to focus the mind on the creating of a good tone.

Form the resonating cavity of the mouth as has been directed. Now, without the least of strain, sound one of the least throaty of speaking vowels, such as *awe*, *ee* or *oo*, well forward in the mouth. Do this on a conversational monotone, on a fairly low pitch of the natural speaking voice. When this can be done with fair resonance, and with not the least of strain on any of the vocal organs, then is the time to begin the singing of these same vowels softly on a medium pitch o voice.

It may take days, or weeks, of periods of practice to get the spoken so "balanced on the breath" that it be beautiful in quality, free and reso But this must be the first achievemen fore anything else is undertaken. this well established, and then a very ful transference of these well fo vowels upon a singing tone, there w no throatiness about which to be wo In fact, by the gradual developme these vowels, and then the gradual ference of their means of productio that of the less forward vowels, the best quality of which the individual is capable will be by degrees acquired

---

"There is no voice in the world t that is naturally more beautiful than of the American girl. But she mus member that voice alone is only pa the equipment necessary to success there are many sacrifices to be made

—GERALDINE FA

The "American Twang" in Song

By Henry E. Everett

is a monster of so frightful mien,
to be hated needs but to be seen;
seen too oft, familiar with her face,
first endure, then pity, then embrace.

nd there is no vice that more malig-
ly militates against the artistic singing
our English language than the way in
ch the average American speaks it.
Whatever the cause, whether it be the
ate, the nervous haste of our life, or
other, the fact remains that to hear an
erican speak, conversationally, in other
s a high-pitched, raucous, nasal voice is
very rare exception.
ow this practice robs the voice of its
bance, its sweetness of tone and of
tically all of what we understand as
pathetic quality—the very attributes
are absolutely essential in beautiful
g. And yet we wonder why the really
singer is so rare.
the very first object of the one am-
us to sing, and to sing well, should be
rn to speak, and to speak well, with
, deep, musical, velvety tone quality.
the average conversational pitch of
our voices is from F-sharp to A; when, for ladies, this should lie between Middle C and the D immediately above it, and, for men, just the octave below this.

Reading aloud, to one's self, will bring about a marked improvement in the quality of the speaking voice, if it is done critically and judiciously. Select a paragraph or stanza for study. From an instrument, pitch the voice at about D, for the first experiment. Then read aloud, with a smooth, flowing tone, allowing, of course, the voice to make its usual modulations and inflections. Let the tone rest and resonate well on the chest, at the same time forming the words at the teeth and lips. But all the time keep the central pitch about that of the one mentioned.

The greater number of voices will, after some practice, be found to become vibrant and sympathetic even as low as C. And this practice will develop a voice that will be not only much more grateful to the one to whom it speaks but also a great asset towards the highest achievements of the singer.

The Power of Tone

By E. M. Bartlett

we start out with the usual concep-
that a tone is a musical sound, then
nust fall back upon the conclusion that
value of a tone will depend mostly
the amount of musical quality with
h it is invested. The real power of the
will depend not upon its loudness or
ness but upon whether it possesses
gh of inherent musical quality to move
soul of the listener.
ords are signs of ideas; and in song
are the vehicles on which the ideas
essed through these words are intensi-
to the hearers. If the vehicle is in
repair it cannot transport its burden
ently. The intended idea will not be
ered in its most effective manner.
the first place the tone, as a tone,
be well produced. It must not begin
a slouchy slide nor be quitted with a
vanish. It must have a neat, clear
ning and the same type of ending, else
delivery of the words will be slovenly and they will fail to portray their idea clearly.

With these conditions in mind, it becomes clear that tone is an all-important factor in singing. Surely, we want to hear the words. We want to hear them so clearly that there will be no necessary effort in doing so and that their fullest meaning will be as easily grasped as in the most eloquent speech. In fact all this should be but enhanced by the music and its correct delivery, else there is no excuse for the use of the music at all. When the tone is so clearly and purely produced that it is capable of transmitting the words, colored and beautified by the most powerful influence that an emotional nature can contribute, then it will be able to lift us up and to start a responsive vibration in our own natures. Then will song have reached its highest mission. Is not this goal worth the continued striving by which, only, it may be attained?

The Singer's Imagination

By E. Herbert Eltinge

he singer creates his art almost en-
y from his imagination. His tone will
r be a whit more beautiful than the
he creates in his imagination before
mes to production. His interpretation
he dramatic qualities of the text will
r rise an iota above that which is
ired first in his brain.
ow important, then, that he shall feed
hat which nourishes a healthy imagi-
on!
rst of all, the singer should be a
cious reader of the very best of litera-
—especially of poetry, fiction and the
ma. There is a wealth in all these
s to suit every taste.
hen the singer should spend much time in the art galleries, studying to appreciate the beauty of outline, of soul, of symmetry and of atmosphere in the master works of painter, sculptor and architect.

Above all he should spend much time in God's great open spaces—or at least in city parks when the country is unavailable. The sky is never quite entirely obscured, nor is it ever for five minutes quite the same fascinating expanse. And the one who lives with all of these shall become imbued with the beauties and the innumerable, illimitable moods of nature.

By all of these he will become more and more able to give from his inner self a richness of imagination that will thrall the one who listens.

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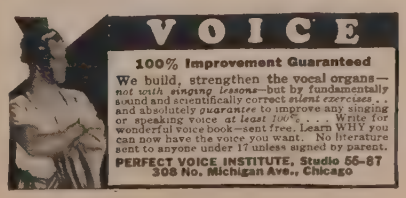

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THE ORGANIST'S ETUDE

Edited for October by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

The Pedals in Hymn Playing

By HARRY PATTERSON HOPKINS

AS ALL church hymns are written on only two clefs, the playing of which, may be easily done on a melodeon or piano, we now have the more difficult task of doing them upon a pipe organ, with pedals, stops and expression shades to manipulate. As there is no absolute rule nor law governing these processes, only the best manner of getting satisfactory results can be suggested.

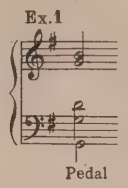
Presuming that the organist understands registration and the proper amount of power needed to balance well in the first playing over, and the congregation joining in later, he must have his pedals so set as to blend with the manuals, not only in tone color but also in the right degree of volume. They should be coupled with the swell, by all means, during the first rendition; then, by the use of pistons or Great Reversible, which is present in nearly all organs, he is pretty well fixed, as far as this phase of hymn playing is concerned. Pedals should not be too loud, nor to soft; but the ear will learn to judge whether there is a correct balance of tone between the pedals and the manuals.

Managing the Voices

BUT THE REAL TASK is in deciding what notes to play and which should be sustained; where they might be used in unison; or whether they should be an octave higher or lower. The lowest part of the hymns is the one that should be followed. We do this naturally and easily, which shows that it is the right way.

In a chord like this,

Ex.1



if it happens at the end of a phrase or section, the pedals need not be used in unison, but will sound perfectly satisfactory if played as indicated.

A D-major chord, however, should have its bass doubled in unison, rather than an octave lower. It would still be correct, if used in the latter way, but would sound somewhat isolated. Remote pedal parts, located far below the regular bass tones, do not have so good an effect; and besides, it is contrary to good organ playing. We should aim to have our harmony compact and close.

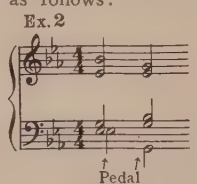
Repeat, or Not Repeat

WHEN PROCEEDING in a hymn, and a chord happens to be repeated, once, twice, or maybe oftener, it is not necessary to repeat the pedal with it. The pedal note may be sustained during the chords. A good illustration of this, is furnished by *Onward Christian Soldiers,* in which the very first measure has four chords alike, and one pedal note held throughout will be sufficient.

Another point to observe is that, if the tune begins with the last beat of a measure (usually a dominant note or dominant chord), the pedal need not commence with it but may come in with the real body of the tune at the beginning of the following full measure. *All Hail the Power of Jesus' Name* offers an excellent example of this.

When the bass of a hymn goes from one to another interval in the same chord, and the pedal part would have a little difficulty in doing the same thing, it may be played as follows:

Ex.2



Experienced church organists rarely practice their hymns; but advanced students, good amateurs, and that class of organists newly beginning their service work, should rehearse the left hand and pedal together at first. A still better and more systematic manner of working them out would be to practice them over on the manuals without the pedals; then, to follow this up by doing the right hand and pedals together, then left hand and pedals together, and finally all together.

The pipe organ without its pedals sounds like a glorified harmonium; but the deep pedal notes give it strength and majesty. They support the congregation in their singing and make the music sound *real.* Hymns, unfortunately, do not keep pace with the progressive world. Old stand- and familiar tunes are preferred a mostly used; but there is no reason w they cannot be brisk and carried along a good clip—not racing, but animated a free from the old-fashioned, drag-al way of singing.

Finish in Playing

IF EXPRESSION SHADES were to be used in hymns, we could exp to do a lot of fine legato heel and work, which gives a smoothness and c nected rendition to all songs of prai but the shades play their part, sometim in the first playing and often in closing of hymns. They are not necessa but they add a musical value to one's w and may show good taste and feeling. the organist's rendition of hymns is alw heeded closely, he must do the best he with as little sacrifice as possible of pedal work.

A question which interests all organi is the manipulation of the shades in c junction with two feet pedalling, parti larly in hymns, where one must make his own pedal part. It is conceded t the shades need be used only when giv out the hymn, and where an *Amen* is be softened down by closing them. good rule is to use sparingly the extre ends of the pedal keyboard, by going too high, nor too low. My own ins ment, for instance, has a pedal range nearly three octaves, the upper end which looks almost as fresh as when was installed.

On Accompanying the Congregation

By WILLIAM REED

A CHURCH organist, noted for his inspiring congregational accompaniments, used to say, "With an organ of sufficient power, I would hold together the singing of five thousand people." In view of the results he obtained while playing an organ of moderate size, his assertion seemed to be no idle boast. Certain it is that, with the proper means, congregations can be made both to sing and to keep together reasonably.

The following advice will afford some ideas of a practical nature and may suggest others:

Know and follow the verbal text and its sentiments.

Give out a hymn tune with a definite *tempo,* and rigidly maintain the tempo; do not relax. During this announcement, pre-create the atmosphere of both words and tune.

Give out the tune in four parts, exactly as written, using the pedal *ad lib.* Separate distinctly all notes repeated in the melody.

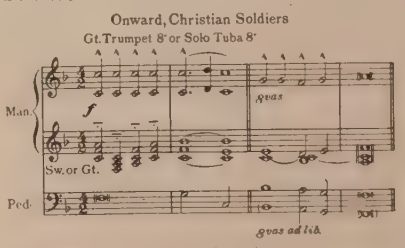
After this preliminary playing, lead off decisively, using an arresting type of registration, although not necessarily one of an obtrusive nature.

A judicious admixture of the *legato* and *non-legato* touches gives good results; but avoid choppy playing.

Fill in at times by doubling the harmony in such way as to produce a sensible undercurrent. This device, when reinforced by a certain kind of full-blooded registration and suitable touch, constitutes an important factor in the successful holding together of voices. The Pedal also assists, although its continuous use is not recommended.

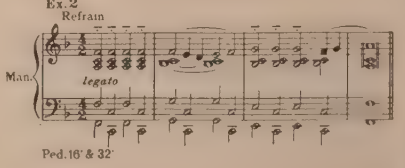
When the singing tends to drag or hurry in hymns of a bright, joyous nature, play the melody temporarily on some prominent stop, either in single notes or octaves. Inner parts, however, should not be thus treated.

In the refrain of *Onward Christian Soldiers*



the *tramp* is best steadied thus:

Ex.2



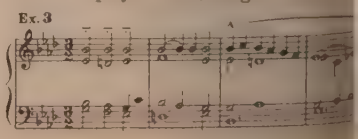
In hymns of a quiet nature, assistance can be given similarly by 8' and 4' Flutes, the melody being played in single notes

Crescendo effects furnish a certain p needed at times; add some more or and the *push* will be the better felt. is, however, just as well to use the registers sparingly, if at all.

Cheap, "fancy" effects are to be avoi They possess no value for the purp under consideration and are, if anyth actually deterrent to unanimous heartin in massed singing.

Assist the punctuation of the wo slightly separating a Manual part parts, while occasionally holding over Pedal. Determine this according to punctuation, the harmony, and the m ment of the parts. *Lead Kindly L* would be played something like this:

Ex.3



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0062	The Earth is the Lord's—*Lerman*	.15
0624	Give Thanks Unto the Lord—*Baines*	.12
0414	Now Thank We All Our God—*Huerter*	.10
0501	Praise Be Thine—*Matthews*	.30
0385	Praise to God, Immortal Praise—*Stults*	.12
1055	Seedtime and Harvest—*Harris*	.12
0922	The Woods and Every Sweet-smelling Tree—*West*	.12
0240	Ye Shall Go Out With Joy—*Baines*	.12

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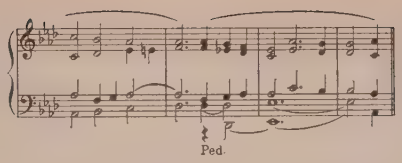

It is of the highest importance that any branch of community singing be stimulated and supported by a judicious and well-considered accompaniment, laid out on the most useful lines. In congregational singing, with the organ leading, the choir assisting, an approximate unanimity of heartiness is not so difficult of attainment as is generally supposed, always providing that the most helpful means of accompaniment are employed.

A Better Rendering of the Anthem

By Russell Snively Gilbert

The average organist often stays several years in the same church. If the congregation likes the music and the music committee offers no criticism of his work, he frequently gets into a deep rut. Even the more progressive organist who, after going—as he does a few times a year—to hear fine music in another church or after attending an organist's convention, becomes inspired thereby to improve his organ playing usually lets it rest with the mere inspiration. Yet just a little effort would make such a difference.

The worst fault of most choirs is the attack and release. In every anthem there are points at which the voices will not release together unless given the sign by the organist. Giving a sign with one hand while the other remains on the keys is not so very difficult, especially since the smallest motion of the fingers can be followed by the choir. If the organ console is placed in such a manner that the choir cannot see the hands of the organist, a light may sometimes be arranged so that the hand may cast a shadow which the choir sees. Especially in slow tempos and unaccompanied parts there are many places where the attack may be improved by a simple motion of his hand.

Equally important it is to bring the voices in with a motion of the hand at the start. The start and finish of an anthem remain in the memory of the congregation when all else is lost.

Many organists fail to direct their choirs because they are afraid to take one hand off the keys. If the organist will select a spot in his anthem where he feels the choir need a motion from his hand and will practice this spot with just his pedals and his one hand, he will soon discover that he can do it without mishap.

More difficult still is taking one's eyes off the music at such spots. This means glancing ahead a few beats and remembering what is seen while the eyes are on the choir. A few months' practice in this will give the needed assurance.

It is best that the choir be not told how wonderfully their work is to be improved, for such an announcement might make them either laugh or become nervous. Simply select one spot in the anthem where a direction can easily be given to them and then give it. The following Sunday they can be directed in two places. In this way the choir will soon think that they have always been given directions and neither they nor the congregation will be disturbed.

By working upon the simplest anthems the organist will be surprised how quickly he will become used to directing his choir in the necessary parts. The choir will also have more confidence in the organist and in their own work. The hardest thing about the whole thing is to make the first effort to improve after years of merely drifting along.

An Organ for Practice

To The Etude:

In the June number of The Etude, on the organist's page, is a picture of a boy organist, and the comment regarding the youngster's playing, "Nowadays this is rare, in America, at least." May I suggest that this is, in part, due to the reluctance of churches to allow student practice on the organ?

In 1911 (I think) The Etude conducted a series of articles regarding this matter. Would it not be a good idea to take it up again? Possibly conditions are not as bad in other sections of the country, but here it is practically impossible to get practice at any price. One church allows two specified persons two hours' weekly practice to enable them to substitute. However, these two people do not avail themselves of this, feeling that two hours, including the lesson period, is hardly worth while. Another church allows its member to practice, providing no electric light is used. Imagine practicing without a light in the gloomy corners where the average console is placed! The only other organ in town fit to practice on is not available even to the members of the church.

Most of the churches allow the regular organist unlimited practice. One church, however, which is closed during the summer, requires its organist to pay for the running of the motor, and at one time considered charging her for practice while preparing the service! Their attitude was, "We are paying her a regular salary, and that is all we feel we can do."

The reasons given are the stock reasons churches have always given—that the organ is a valuable instrument "costing thousands of dollars" and will become out of tune if used too much (a tuning once in five or ten years is the average in all but two of the churches) or that an electric light will be left on (the one unforgivable sin in some churches seems to be the accidental leaving on of a light). Or if it is a young man "he will probably have other boys in with him and raise a rough house (whatever that may be!) and injure the property," "he will have to be given a key"—you know the usual arguments. And to suggest the allowing of a boy of eleven (as illustrated in the June Etude) to use an organ would be simply out of the question. And then, when the organist falls ill or wishes to be away, it is necessary for some pianist or some elderly lady "who used to play when she was a girl" to fit in as best she can.

I have turned away pupils who appeared to be talented and good prospective organists just because of the foregoing conditions. The only way I got a start myself was due to the fact that the organist got so old and decrepit that he could no longer get to the church; so it was necessary to call in a pianist. I, being near at hand, grabbed at the chance—and they had to put up with pretty poor playing for a time!

I would be glad to see The Etude take this matter up again.

Elwin Atwood Sherman.

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Choirmaster's Guide

FOR THE MONTH OF DECEMBER, 1932

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
FOURTH	**PRELUDE** Organ: Pièce Romantique ... Chaminade-Lacey Piano: Chansonnette ... Huerter **ANTHEMS** (a) The Souls of the Righteous ... Marks (b) When, His Salvation Bringing ... Erb **OFFERTORY** Dear to the Heart of God .. Vanderpool (Tenor Solo) **POSTLUDE** Organ: March in B flat ... Krentzlin Piano: March of the Life Guards ... Krentzlin	**PRELUDE** Organ: Meditation ... Bubeck Piano: Apotheosis ... Gounod **ANTHEMS** (a) Lead Me, O Lord ... Harris (b) O Mighty God ... Wooler **OFFERTORY** Lead Us, O Father ... Brewer (Duet) **POSTLUDE** Organ: Recessional ... Kern Piano: Consolation ... Morrison
ELEVENTH	**PRELUDE** Organ: Cathedral Chimes ... Calver Piano: Love Dreams ... Brown **ANTHEMS** (a) O Love That Casts Out Fear ... Timmings (b) Gently Lord, O Gently Lead Us ... Dett **OFFERTORY** Behold, the Master Passeth By ... Hammond (Soprano Solo) **POSTLUDE** Organ: Chancel Radiance ... Kern Piano: Celebrated Offertoire ... Wely	**PRELUDE** Organ: Valley of Dreams ... Hopkins Piano: To a Wood Violet ... Felton **ANTHEMS** (a) All My Heart This Night Rejoices ... Maxson (b) Jesus Shall Reign ... Stults **OFFERTORY** Holy Father, Cheer Our Way ... Reed (Alto Solo) **POSTLUDE** Organ: Cantilene in B flat ... Hosmer Piano: Chant du Soir ... Borowski
EIGHTEENTH	**PRELUDE** Organ: Morning Song ... Stebbins Piano: At the Convent ... Borodin **ANTHEMS** (a) Breathe on Me, Breath of God ... Matthews (b) From One Sabbath to Another ... Grimm **OFFERTORY** Lamento ... Kramer (Violin with organ or piano accompaniment) **POSTLUDE** Organ: A Fantasy of Moods ... Ford Piano: Distant Chimes ... Bohm	**PRELUDE** Organ: Days of Sunshine ... Kronke Piano: Prelude in E Minor ... Chopin **ANTHEMS** (a) Saviour, Breathe an Evening Blessing ... Ambrose (b) God Be in My Head ... Colborn **OFFERTORY** Thy Salvation Cometh ... Dressler (Baritone Solo) **POSTLUDE** Organ: Nobody Knows the Trouble I've Seen ... Kohlmann Piano: Evening Reverie ... Bonser
TWENTY-FIFTH	**PRELUDE** Organ: Adoration ... Borowski Organ: Christmas Offertory ... Hosmer Piano: Adoration ... Borowski **ANTHEMS** (a) Joy Fills Our Inmost Hearts Today ... Nevin (b) The Vision of the Shepherds ... Mary Turner Salter **OFFERTORY** (a) Song of the Angels ... Stults (Duet) (b) Message of the Angels .. Kohlmann (Tenor Solo) **POSTLUDE** Organ: Grand Choeur Militaire ... Federlein Piano: Venite Adoremus ... Bernard	**PRELUDE** Organ: Serenade ... Demarest Piano: Cradle Song ... MacFadyen **ANTHEMS** (a) Love Came Down at Christmas ... Harris (b) Lo, the New Born Jesus .. Hopkins **OFFERTORY** Cradle Song ... MacFadyen (Violin, with organ or piano accpt.) **POSTLUDE** Organ: Festal Piece ... Sears Piano: Andante from Symphony in C ... Schubert

Anyone interested in any of these works may secure them for examination upon request.

ORGAN AND CHOIR QUESTIONS Answered

By HENRY S. FRY, MUS. DOC.

Ex-dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. I have quite a bit of trouble in finding good registrations on our organ. It is a tractor, not an automatic type. My chief difficulty lies in not being able to get a balanced registration between the Swell and Great manuals so that I can use one hand on each manual. I would be very glad if you could suggest some combinations for an organ with the following stops:

Swell—Salicional, 8'; Stopped Diapason, 8'; Flute Harmonic, 4'; Great—Open Diapason, 8'; Dulciana, 8'; Violina, 4'; Pedal—Bourdon, 16'.

I have no crescendo pedal—only the one to open or close swell shutters.

A. Your specification is, of course, very limited, especially without a flute family stop on the Great organ. If your Swell organ (all the stops) is heavy enough you might use it to accompany the Great Open Diapason as a solo stop. Your Great Dulciana should be suitable as an accompanying stop for any of your Swell stops used for solo playing, either singly or in combination. If the Dulciana is too heavy to accompany the Salicional as a solo stop, use the Great Dulciana (Swell coupled) and accompany on the Swell Salicional. By "tractor not automatic" we presume you mean "tracker not pneumatic."

Q. Will you please give me information regarding the organist's salary as set by The American Guild of Organists? For instance, if a minister's salary is $4000 a year, what per cent goes for all other music, and what per cent for organist's salary?—G. S. W.

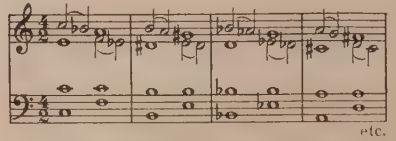
A. The American Guild of Organists does not have any arrangement which sets the salary of an organist. Some years ago the Pennsylvania Chapter of the Guild made a suggestion as to the comparative salaries of minister and organist, and as we recall it the amount of the salary proposed for the organist was not less than forty per cent of that of the minister, or $1600 in the instance you mention. We do not recall that any provision was made for the cost of music other than the organist's salary.

Q. Can you name any books on Reed Organ Construction, such as repairing, adding stops, tuning, operation and so forth? Which stops are usually found on these organs, and what stops do you think should be included?—A. F. S.

A. A book "Piano Tuning, Regulating and Repairing," by J. Cree Fischer includes a chapter on "Tuning and Repairing of the Reed Organ." Some stops included in the equipment of reed organs are Bourdon, 16'—Clarinet, 16'—Corno, 16'—Choral, 8'—Diapason, 8'—Dulciana, 8'—Vox Celeste, 8'—Melodia, 8'—Oboe, 8'—Salicional, 8'—Trumpet, 8'—Vox Jubilante, 8'—Flute, 4'—Violetta, 4'—Harp Aeolienne, 2'—Sub Bass, 16'—As a minimum equipment we suggest loud and soft 8' stops, treble and bass, a 4' stop, treble and bass, a Sub Bass 16' couplers, and so forth.

Q. As I have the same problem as R. M. C. regarding modulation your answer was of great interest to me. Do I understand from the example given you can go from one point to any other? For example, if from measure 1 you jump to measure 3 or 5 it sounds very abrupt. I have written out, from your example, the keys chromatically. Is this correct?

Ex. 1

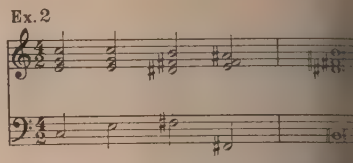


etc.

If I have finished a Prelude in E flat and want to modulate to the Doxology in G major, or a hymn in B major, how will I do it without a decided break? Is the first measure in your example in F major or what? Is there any book where every key is written out fully whereby one could modulate from C to G, C to D and so forth?—J. E. C.

A. We did not intend to convey the thought that you can jump from any measure to another. What we meant was that you can begin at the measure which is in the key you are playing, and, by the examples given, proceed to your new key. For example, the modulation you mention, E flat to G, would begin in measure 2 (on the chord of E flat), and by playing to measure 6 you will reach the dominant chord of your new key, G. Or, for your modulation from E flat to B major, you would begin at the same point (measure 2) and proceed to the dominant of B major at the enharmonic change in measure 4. For a chromatic modulation we should prefer the following

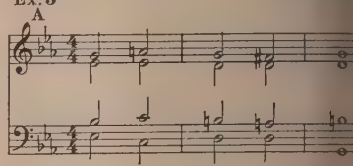
Ex. 2



which is taken from "Manual of Modulati by Dr. Orem, and can be transposed for modulation of similar interval. The exa you give might prove satisfactory if new key is a major third higher than original, but to stop on the first chord the second measure (with the enharmo change from E flat to D sharp) would prove satisfactory. We are giving you modulations from E flat to G major (A B), and one from E flat to B major (C)

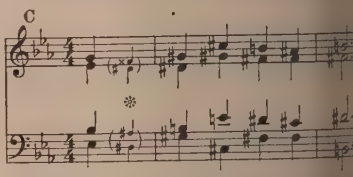
Ex. 3

A



B

C



which can be used in preference to the ma shift ones used in our example and can transposed to make a modulation betw keys of similar intervals. "B" is Ex. 1 Dr. Orem's book, transposed. The aster in "C" is an enharmonic change from E to D sharp.

The first measure of our former exam is a modulation from C to F, and on to flat.

For a table of Modulations, we sugg your procuring Palmer's Book of Interlu which contains many examples of Modu tion.

Q. Are the original orchestral accomp ments to Handel's "The Messiah" now a able? In what editions are the revised sions of Mozart (1789), Franz and Prout be had? Which do not require org Which do you consider best? What edi of the vocal score do you consider b When parts II and III only are given sho the Overture be used? What numbers m be omitted? Please suggest books and arti that would help the conductor in prepa it; also on choral society organization m agement and training.—K. H. D.

A. From Dr. Henry Gordon Thun Conductor of The Choral Society of Ph delphia, who has conducted "The Mess fifty-five times, we have secured the follo ing information and recommendations. original orchestral accompaniments are av able but the orchestration is very thin Dr. Thunder prefers that of Prout which has used for the past ten years. The Fr orchestration does not add much to the o inal. The Mozart edition is also publi Organ is not required in the Prout orch tration. Dr. Thunder also uses the Pr edition of the vocal score. When parts and III are given the Overture may be g or omitted, as preferred. If it is perfor it should be given as a separate num and not as an introduction to Part II. numbers of Parts II and III as used by Thunder are shown on the program w we are sending you by mail. In the Pr edition certain numbers are omitted given in an appendix, in order that the n bers actually performed may follow one other continuously. Coward's "Choral T nic and Interpretation" treats of "The M siah" quite extensively, and will also be uable for securing information on other jects. Other works we suggest include "C and Chorus Conducting," F. W. Wod "Twenty Lessons in Conducting," Karl Gehrkens; "Essentials in Conducting," K W. Gehrkens.

Woodwind Defects and Improvements

(Continued from page 704)

him, but he never quite succeeded in doing so.

A New Flute

WHEN Theobald Boehm died in 1881 at the age of eighty-eight, there was little left of the flute to identify it with the instrument with which he began. Theretofore it had been constructed of wood; he changed it to silver. The bore, which had been conical, became cylindrical. The inside dimensions of the head-joint he completely revolutionized, and he changed the distance of the blow-hole from the end-plug. He changed the height and design of the posts which support the keys and improved the screws entering the posts as well as the method of fastening the springs to the body. He so revolutionized the system of fingering that flutists had to learn to play all over again. He changed the manner of blowing, and the character of tone produced by it.

As I have said, he never succeeded in making a flute that entirely satisfied himself, but the one he produced was such a vast improvement over the old model that the Boehm flute is now used by every professional flute-player the world over. It is as beautiful to look at as a Cremona violin, and as a piece of machinery it is as well constructed as a watch. It has been at the same time the inspiration of all the improvements since made in other woodwind instruments.

The Perfect Instrument

EVERY musical instrument should possess three characteristics: its scale should be sufficiently correct to be inoffensive to the most discriminating musical ear; its notes a half-tone apart should be so nearly alike in tone quality that they cannot be identified from their tone quality alone; and throughout its compass it should furnish a reasonable facility of execution in all signatures. The instrument which lacks any one of these three qualifications is one upon which there is yet work to be done. The instrument which possesses all three may be looked upon as completed.

The flute possesses all three. Its intonation in the first two octaves is entirely satisfactory; the intonation of the highest octave leaves something to be desired, but this probably cannot be overcome. The tone quality of chromatically adjacent notes cannot be distinguished, and its facility in different signatures throughout its compass is very nearly equal. No other instrument of the orchestra possesses to the same degree all three of these characteristics; and, for that reason, no other orchestral instrument is as nearly perfect as the flute.

The Nimble Oboe

OF THE REMAINING woodwinds, the oboe probably most nearly approaches it. Its intonation, of course, depends much upon the player, but this is true of all the woodwinds. The intonation of the oboe itself, as distinguished from that of the player, may be said to be satisfactory. The same is true of the tone quality of chromatically adjacent notes; no two are sufficiently different in quality to be distinguishable because of that alone. The system of fingering, moreover, is such that the player is at home in any signature throughout the compass of the instrument.

As much cannot be said for either the clarinet or the bassoon. Both of these instruments badly need a complete overhauling such as Boehm gave the flute. The intonation of the clarinet is so faulty that clarinetists have come to accept resignedly the claim of the makers that it is impossible to construct a clarinet that will be in tune. The solo clarinetist of the Marine Band once said to me: "There never was a clarinet that was in tune"; and his view is representative of the opinion of professional clarinetists. When the clarinetist needs a new instrument he is compelled to try out clarinets by the score until he finally finds one that he can force into tune by lipping; and this one he purchases.

The Clarinet Scale

IN THE MATTER of evenness of scale the clarinet is as faulty as it is with respect to intonation. Of the twenty-five tone holes of the clarinet there are only about half a dozen whose notes cannot be positively identified from tone quality alone by a person familiar with the particular clarinet being played. The bell notes, for example, are much fuller and rounder, and less reedy, than the notes a half-tone above them. D in the lower register is probably the best note of the entire register; it is rich, round, full and glorious. C♯ just below it is abominable: fuzzy, choked and anæmic. All the throat notes from E to B♭ are unmusical except G♯ and A. The F♯ and B♭, however, are good notes if made with the side keys—which is seldom possible. In the lower joint both the G and the A speak with difficulty, seeming inclined to stick in the instrument rather than to emerge freely from it; and the same is true of the notes produced by these same holes in the upper register, D and E.

From the standpoint of facility in different key-signatures the so-called Boehm clarinet (with which, however, Boehm never had anything to do) is quite satisfactory, although it might be improved slightly in one or two respects. But its key mechanism is atrocious when compared with that of the flute. So noisy are the keys that the clarinets of a large band rattle distinctly enough to be heard back-stage, during the playing of a program.

None of these faults of the clarinet is inherent in the instrument. They remain simply and solely because clarinets are not constructed with the same painstaking care that is given to flutes. There is no reason why the intonation in the lower and middle registers cannot be psychologically perfect, that is, accurate enough that the most discriminating of musical ears will not be able to tell whether a given note is too sharp or too flat. There is also no reason why the scale of the clarinet cannot be even enough in tone quality that adjacent notes cannot be qualitatively distinguished except at the point where the notes change from the lower register to the upper, or vice versa. There is furthermore no reason why the mechanism of the clarinet cannot be as silent in its operation and as beautiful in its appearance as that of a flute. What is needed is someone to do for the clarinet what Boehm did for the flute.

The Clownish Bassoon

IT WOULD BE ungracious to underrate the work of Savary, Jancourt, Triébert, Buffet and Heckel toward the improvement of the bassoon. But it would also be an ignoring of patent facts if one failed to recognize that the bassoon is still in a most unsatisfactory condition. Its intonation is worse, if possible, than that of the clarinet. Indeed it is so bad that the bassoonist cannot play any bassoon in tune except his own. Moreover, the key mechanism is such that the notes belonging to the major sixth from bottom B♭ up to G on the first line of the bass clef

(Continued on page 756)

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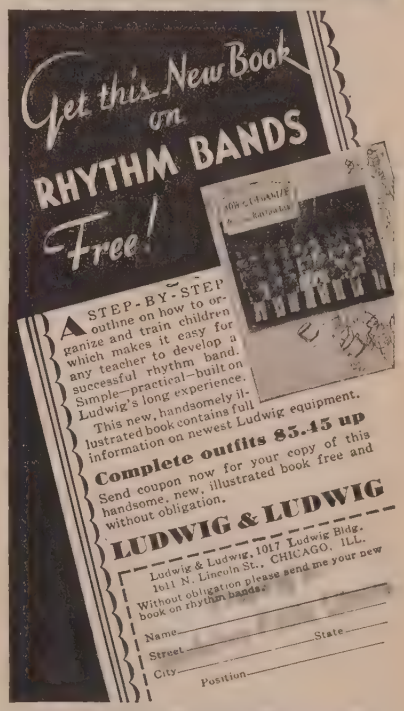

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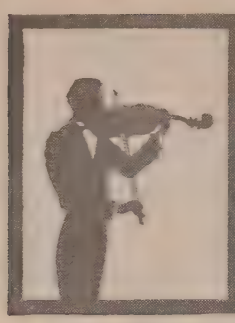


THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself

The Value of Musical Form to Violinists

By FELICE DE HORVATH

DO THE majority of students realize that on the form one maintains depends, to a great extent, the fluency of technic and the quality of tone produced? If the violin is held incorrectly, it is possible for the veriest beginner to see wherein he may change it and to note the instant improvement in his playing. The same thing holds true for advanced players. These questions should be asked. Do I have an ideal position in my mental eye which I am seeking daily to achieve? Do I hold my violin, following the suggestions of the great teacher, Auer, without the aid of shoulder or cushion, high in the air, fairly flat, in a beautiful, lofty attitude? Have I repose in playing or do I sway like a reed in the wind? Is there tension in either hand which can be eliminated? Have I the *best* way of holding the bow or am I content with any kind of grip? Have I really placed my hand so that the first finger is far over the stick, the thumb set on its extreme tip, well bent, the elbow raised high, the wrist trained to utmost flexibility, the bow drawn with the wrist as the premier factor in its directing?

When the teacher moulds the student's hands in certain positions the latter should get the new "feel" and strive to keep it. He can learn to play by following one of two plans. Either he can practice a conception of form in which effort the mere playing of notes will be secondary and often indifferently accomplished until he has mastered the feeling of his hands at the instrument. (After the first difficulties he will very seldom miss notes, and his skill will continue to increase as long as he plays.) Or, he can treat the notes as of prime importance and aim only at getting them correctly, letting this struggle determine what his eventual form will be.

This method is ugly and full of waste motions; worst of all, it is not to be depended upon in stress of emergency. Consequently the student who so practices will play well one day and badly another. How infinitely better, then, to move more slowly in the beginning and to feel emerging from the unknown an accurate, precise sensation of the hands at the instrument.

Chopin was very exacting on the point of good hand position at the piano, for such delicacy of touch as he stressed required training the hand with infinite care. Only after much preliminary explanation did he allow his pupils to touch the instrument for actual playing.

One should try to start, therefore, with a mental conception of how the hands should look in order to function most effectively. Besides considering the looks of a musical passage or its sound one should try to get the *feel* of it. If one's me idea of form were only precise en one would not need to practice. Thi however, a purely theoretical hypoth since one's feeling comes from much p tice. But how much time one waste futile repetition dignified with the nam practice!

Let the student ask himself, "Ca *think* a passage through away from instrument with as keen a mental ception as though I actually held violin under my chin?" "Can I *sing* ficult portions?" Casals says, "If you sing it, you can play it."

Let work be made more mental, th fore. Let the student decide what the sation should be and work for the r from that approach. Let him begin a conception of form. The results be increasing surety and precision.

Solving Pizzicato Problems

By C. FRANCIS LANING

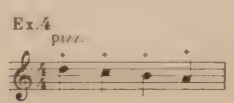
PART II

PAGANINI, as he diligently strummed his guitar for the Lady of Tuscany, probably did not guess that his inventiveness on this instrument would be the means of revolutionizing violin playing. One of the most spectacular of all Paganini's innovations, assayed on his beloved Guarnerius, was the left hand pizzicato. This device of simultaneously stopping and plucking the strings with the left hand is today in such vogue as to merit particular discussion. Its sign in music is a small cross (used also for single notes in right hand pizzicato) + placed over or under the note to be so executed.

The notes in this type of pizzicato are sounded by one of the fingers of the left hand sharply twitching or jerking into vibration either an open string or a string stopped by the first, second or third finger. The chief danger in executing such notes is that of letting the fingers drag across the finger-board so as to sound other strings than those intended. Therefore the fingers must be taught the knack of twitching the string and leaving it thereafter with a direct upward motion, as deft as that of a cat lifting its paw from water.

It is usually most convenient, especially in scale passages, for the plucking finger to be the one just above the stopped note. For instance, in the following

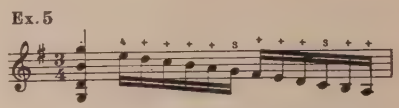
Ex. 4



the fourth finger of the left hand must of necessity pluck the "d" while the "d" can combine with the movement of releasing its note that of jerking the string into vibration and thereby sounding the "c" nearest below. The second finger in its turn sounds the "b" and the "b" finger the open "a." As can be seen, the descending scale (the ascending scale is too difficult for ordinary use) has the virtue of appearing complex while it is in fact rather simple. In playing such a scale it is usually customary—both for ease of execution and for brilliancy of results—to have the first note which is

PAGANINI HAS A TUSSLE WITH LEFT HAND PIZZICATO

Ex. 5

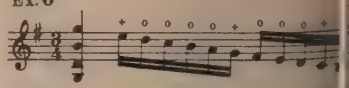


sounded on each string produced by a short upstroke of the bow at the point, sharp and decisive in imitation of the pizzicato notes. Thus, in the *Concert Mazurka* of Musin in the passage for left hand pizzicato the first note of the scale, "e" (after the chord) is ticked off with the very tip of the bow, the next note "d" is plucked by the fourth finger as it jerks away in releasing the "e," the "c" is picked by the third finger as it leaves the "d," the "b" is sounded by the second finge it leaves its "c." The "a" open string turn set in vibration by the first finge its release of "b."

Then, on the D string the bow "p off" the "g," and the third finger b the same process as was followed o A string.

A word must be said as to the direc used in this passage of Musin's *Ma* The composer, or the publisher, of i seen fit to use a cross + as a sign fo *bowed* notes and an "o" for the sig pizzicato this being contrary to usual tice and indeed the only example we of in which these signs are so used. notation, therefore, of the passage ap in print as follows

Ex. 6



and is the cause of no little confusio the part of violinists.

Often students, at a loss as to ho execute this passage, resort to the tri snapping down each stopping finge turn so hard on the strings that are produced by the mere percussion. might be permissible if the tones ever loud enough to be heard in a h any size.

Besides the device of alternating b and plucked notes, as in the forego there are passages in violin playing curring with some frequency, which for simultaneous use of the bow an

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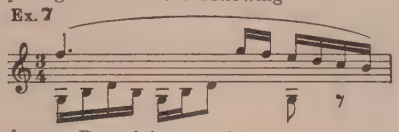
plucking left finger, for instance, in a passage such as the following

Ex. 7

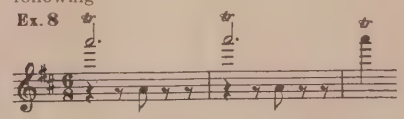


from a Paganini composition. The melody in the upper lines of the staff is being played legato by the bow while a harp-like accompaniment sounds from the lower notes. Such a passage is at first exceedingly difficult since it requires an independence in the left hand fingers such as few have developed. Moreover the bow from force of habit will seek the string which is being stopped. In short, there will be complete bewilderment until the hands fall into the new habit. Then the feat will become comparatively easy.

As well as being an extension of the violinistic field, left hand pizzicato has another use even more practical. As a means of strengthening and giving elasticity to the left hand fingers it is surpassed by no other technical exercise. And the fact that the fingers must always be employed in certain relationships makes for coördination in the left hand and a sense of direction among its members.

Many composers have found great scope for their imaginative flights in left hand pizzicato passages. Paganini's "Variations on *God Save the King*" appear in all their brilliancy even today when Kubelik plays their intricate passages for combined arco and left hand pizzicato. In the *Andante* movement of "The Symphone Espagnole," Edouard Lalo gives such passages as the following

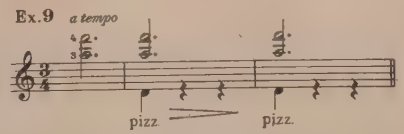
Ex. 8



The necessity is to perform the passage with such ease and delicacy as to rid it entirely of any suggestion of the difficulties involved. It should have all the free carelessness of the Spanish and be not a mere pointing out of one's skill in overcoming difficulties.

Probably the most familiar and one of the most effective examples of left hand pizzicato is that occurring in the last two measures of Drdla's *Souvenir*

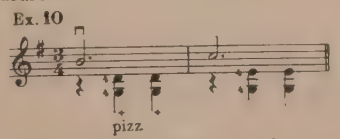
Ex. 9 *a tempo*



Here the open "D" string is plucked by the second finger, the third and fourth fingers being occupied with the chord taken *arco*. The pizzicato notes should be clear, but soft, the second being lighter than the first. Both executed accurately and deftly give a softening effect to the chord floating away into silence, like the last flicker of eyelids before a long sleep.

The *Fifth Air Varie* by Dancla, played so often and triumphantly at pupils' recitals, has a spicing of left hand pizzicato which, simple though it is, never fails to call forth unbounded praise from adoring relatives. The pizzicato notes are on open strings except for the "e" in the second measure

Ex. 10



which is stopped by the first finger and plucked by the fourth.

In orchestral writing an example of pizzicato is found in Handel's "Agrippina," and in his "Terpsichore." In more modern works, Tchaikovsky's "Fourth Symphony" takes the prize with a whole movement in pizzicato. Exercises for pizzicato of all types are to be found in the series by Prof. Ševčik, in Part IV of his "Violin School."

Now and then other variations of the pizzicato appear, such as *col legno* (sounding the strings by means of the wood of the bow) and the *pizzicato tremolandi* of Elgar's invention. But it would seem that all such tapping and thrumming and twanging will finally smother in their own echoes unless they can be made definitely to contribute, as does the simple pizzicato, to true expressiveness in violin playing.

A Trembling Bow

By Josef Suter

In about the middle of a soft slow stroke the bow has a tendency to tremble slightly. This occurs when the shoulder ceases moving and the forearm continues the draw. Here is the most insecure portion of the stroke and hence the most desirable for practice.

In practicing the smooth, slow stroke, the bow is held on the string at this point. The grip must be firm though not tense. Now the bow must be raised about six inches by turning, *not lifting*, the forearm. After a moment's pause it is lowered again. The motion must be slow but even. This movement is repeated several times, each time any sound being eliminated as nearly as possible. Above all the tendency of the stick to tremble as the hair meets the string must be overcome.

Next, at the same point, the bow is raised by lifting, *not turning*, the arm. It is then lowered slowly and evenly but in such a way that it meets the string at a tangent. A short firm stroke is drawn at the moment of contact. Immediately thereafter the bow must be again lifted and lowered and the motion repeated in the opposite direction. To eliminate the trembling at the point of contact, one must maintain a firm right hand and concentrate intensely on an even, slow, motion.

These exercises are indispensable in acquiring firmness in long soft strokes.

She Began at Eighty

Queen Victoria's historic example of starting to learn Hindustani when she was eighty must have been an inspiration to Mrs. Clara Lancaster of Quincy, Massachusetts, who started to study the violin at the age of eighty. Her teacher, Mrs. Frances Grey Cunningham, reports that she has made exceptional progress. She

CLARA LANCASTER

knew nothing of music when she started. She has studied Hohman, Kayser and Pleyel's duets and likes to play the old songs she knew in her younger days, such as *The Holy City, I'll Take You Home Again, Kathleen* and *Silver Threads Among the Gold*. All hail to Mrs. Lancaster and her fine achievements.

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2738 El Choclo (Tango Argentine), Dm..Villoldo
1225 Fairy Wedding, Waltz, C—2.....Turner
1304 Falling Waters, Reverie, Eb—4.....Truax
1497 Fifth Waltz, Op. 88, G—5.....Godard
1959 Floral Parade, The, Valse, C—1.....Martin
238 Gypsy Encampment, Am—2.....Behr
2379 Hanon Virtuoso Pianist, Part 1.....Burdick
1819 Humoreske (Simplified), G—2.....Dvorak
1645 Hungarian Rhapsody No. 2, Cm—7..Bendel
276 La Secret, Intermezzo, Piz. G—3...Gautier
2694 Let 'Er Go! (March) F—3.....Wood
1319 Love and Flowers, Em—3.....Aldrich
2117 Love Dreams (Liebestraum) Ab—6....Liszt
1416 March Militaire, C—1.....Greenwald
1018 Melodie (Elegie), Em—4.....Massanet
315 Menuet, Op. 14, No. 1, G—4...Paderewski
1891 Menuet in G, No. 2, G—2.....Beethoven
1813 Minuet (Don Juan), G—2.....Mozart
1175 Minute Waltz, Op. 64, Db—3.....Chopin
1186 Moonlight Sonata, C#m—6.....Beethoven
328 Morning Prayer, Melodie, F—2...Streabbog
1226 Mountain Belle, Schot., F—2.....Kiekel
361 Poet and Peasant, Overture, D—4.....Suppe
1181 Polonaise (Military), A—4.....Chopin
1028 Prelude, Op. 3, No. 2, C#m...Rachmaninoff
376 Rondo Capriccioso, E—5.....Mendelssohn
2126 Second Prelude, Gm—5.....Rachmaninoff
981 Star of Hope, Reverie, F—3.....Kennedy
1168 Trovatore, II, Fantasie, Eb—5.....Smith
2670 Two Guitars (Trans.), Dm—3.....Grooms
147 Black Hawk Waltz, Eb—2.....Walsh
516 Bridal Chorus, Eb—3.....Wagner
1348 Christmas Eve, Op. 43, F—4.....Heins
2541 Deep River (Trans.), C—3.....Grooms
1018 Elegie (Melodie), Em—4.....Massanet
1614 Elizabeth Waltz, G—4.....Martin
209 Fifth Nocturne, Op. 52, Ab—4....Leybach
217 Flower Song, Op. 39, F—3.....Lange
1070 Flowers and Ferns, G—1.....Keiser
2203 Hungarian Dance, No. 5, A—5.....Brahms
803 Idilio, Ab—4.....Lack
1013 In Rank and File, C—2.....Lange
1012 In Twilight, Melody, F—3.....Gaenschals

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1457 La Paloma, A—3 or B—2.....Yradier
1745 Love and Flowers, A—3 or B—2....Aldrich
1890 Menuet in G, A—3 or B—1.....Beethoven
2132 O Sole Mio (My Sunshine), A—3 Di Capua
1460 Over the Waves, Waltz, A—3.....Rosas
2129 Poet and Peasant, Overture, B—3....Suppe
2131 Song of India, A, A—3...Rimsky-Korsakoff
1151 Star of Hope, Reverie, B—1.....Kennedy
500 Traumerei and Romance, B—2....Schumann
2666 Two Guitars, B—2.....Grooms
1467 Under Double Eagle, A—3.....Wagner
1744 Valse Barcarolle, A—2.....Offenbach

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What the Clubwomen Discovered

By Harriet Osborne

(Editorial Note: As Etude readers well know, it is our policy in this journal to present both sides of any disputed subject irrespective of our personal opinion. In reference to the following article we may say that after long study and consideration of the subject we are convinced that all mechanical music of a high order is of great value in our educational advance and is creating additional opportunities for teachers as well as artists who appear in person. It therefore serves a purpose at this time which is indisputably valuable.)

If THE reactions of the school children of New York to mechanical music may be considered an indication, then it may be safely assumed that "canned music" will not replace to an appreciable extent personally performed music for the coming generation.

In the classes of musical appreciation in the public schools of the city piano numbers were interspersed with radio and phonograph music. The children were almost unanimous in declaring that they liked the music played for them on the piano far better than either of the varieties of mechanical music. "It is more personal," said some. Others said they understood more readily the meaning of the composer. In the music memory contest it was found that the pupils remembered the piano selections better than those of either the radio or phonograph.

This was the information given the Committee on Education of the Women's City Club of 22 Park Avenue, New York, while making an examination of the educational experiments under way in the public schools of the city. The findings of the committee were embodied in a brochure entitled "Citizens Look at the Schools." The study of music in the schools was subjected to a thorough survey.

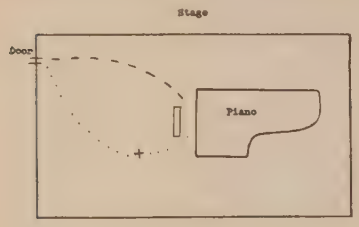
It is significant that, with mechanical music on every hand, radio in almost every home, moving picture theaters giving forth what is purported to be music but which really sounds like a cross between a monster street organ and a musical saw, school children yet express a preference for the more individual qualities of piano music. It is an interesting fact for those who fear that "canned" music will eventually supplant personal performances. It gives renewed hope for the future of music.

Children instinctively note the lack of the personal element in mechanical music. And when the music is played in the presence of the audience, they are just as quick to let the magnetic current of personality bridge the gap between themselves and the performer. The composition is thus more distinctly remembered. A real appreciation of music is being fostered in the public schools that will in time bring back the golden age of music.

Strange Platforms

By Albertha Stoyer

When a recital is to be given in a strange hall without a rehearsal, it will help to draw an outline of the stage and position of the piano upon the studio black-board.



The pupils are instructed to follow the path of the dotted line, making their bows at the point marked by the cross. They are likewise cautioned not to follow the path marked by the dashes as it is too far back on the stage.

Such work will do away with stage-fright caused by a strange platform, thus leaving the mind free to think about the music.

Three Business Methods

By Annette M. Linglebach

In striving to gain a larger class I have had success through three methods:

1. Reading the society page of the town's daily papers and afterwards sending out sales-letters to the girls and boys who are hosts at parties of any kind, as well as to their guests who, as a general rule, are of their own age and grade in school. Birthday parties are unusually "good pickings," as the address and age of the host and hostesses are usually given.

2. Listening to the letters sent in by the child-fans to the local radio station which the Story-Lady reads aloud as a regular feature of the daily Story-Hour. Dates and ages of the birthdays, together with the names and addresses of the young writers, make "listening in" a productive field for the customary follow-up sales-letter.

3. Noting any other items of interest pertaining to children and their activities, which the paper includes from time to time. This may concern prize-contests, stories of school-events and perhaps a newspaper-club to which the children send their letters, stories and poems. Even the page of "Want Ads" may yield a gain or two.

Wanted: de Reszke Data

To The Etude:

I am collecting material for a biography of Jean and Edouard de Reszke, and should appreciate any information which your readers could give me.

I am particularly anxious to see letters and to have anecdotes and first-hand accounts of incidents that would enhance the interest and the value of this biography. No reference or bit of information, no recollection of impressions, no matter how slight it may seem to the holder, will be without its importance to this project.

All material sent will be most respectfully treated and will be promptly returned.

Clara M. Leiser,
26 Grove Street, New York City

VIOLIN QUESTIONS Answered

By Robert Braine

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of the Etude and other musical publications.)

Brussels Violin Maker.

W. M. J.—Sorry I can get no information about Gaspar Barbon, Brussels violin maker, and his violins.

Turin Violin Maker.

J. D. S. Jr.—Giovanni Francesco Celoniato was a violin maker at Turin (an Italian city) about 1730 or 1740. He imitated the violins of Cappa and Amati successfully, and made some good instruments. His labels read: *Joannes Franciscus Celoniatus fecit Taurini Anno—17*—This label is in the Latin language. Further details of this maker are not attainable. 2—I can find no information in regard to the violins of the Viennese maker, Sebastian Dallinger. He may have made some good violins, however, as obscure makers frequently turn out excellent instruments.

Perspiring Hands.

A. L.—There does not seem to be any permanent cure for sweating hands. Nervousness has a great deal to do with this profuse perspiration. On some occasions a violinist's hands may be quite dry, and at other times—say when he has to play a difficult solo in public—his hands may break out in a profuse perspiration. Some violinists rub their hands with grain alcohol, toilet water, or a patent preparation called "Odorono," which seem to give temporary relief. A little rubbed on the hands is usually sufficient. Preparations containing alcohol dry up perspiration, because it evaporates rapidly, causing in the meantime a disappearance of the perspiration.

An Old Trick.

R. F. D.—I do not find François Richard listed among eminent violin makers, but there was a Robert Richard who made violins at Paris, commencing in the year 1756. He made some excellent instruments, though they of course do not compare with Cremonas. François Richard may have been a relative. 2—The business of imitating the violins of old masters was in full blast one hundred and fifty years ago and longer.

To Join an Orchestra.

L. H.—No set rule can be given as to how long a violin student must study, before he can "teach or play in an orchestra," as your letter says. It depends on the talent of the student, the quality of his instruction and the number of hours he practices a day. It also depends on what kind of orchestra he expects to join and whether he is to teach beginners or advanced scholars. A student of good average talent usually studies from eight to ten years, under a really good teacher, in order to fit himself to play in a symphony orchestra or to teach advanced pupils. To play in a medium-grade orchestra and to teach beginners or moderately advanced pupils would take much less time. It is really impossible to lay down a hard and fast rule on this subject. 2—I think there will always be work for high class violinists and that the beautiful art of violin playing will never die. I have written on this subject at some length in the February, 1932, Etude, in the violin department, under the head of "Canned Music." You might look up this number, or send twenty-five cents in stamps to the Etude for a copy.

A Prodigy's Prospects.

N. McG.—I cannot judge of the talent of your little seven-year-old pupil without hearing her play. Your idea of having her play for Kreisler or Zimbalist is a good one. The question is whether you can secure an audition with either of them. Great violinists are continually being asked to hear clever children play, pass on their talent and give advice. Only occasionally is such an opportunity possible. To succeed on the concert platform today and make good in a really large way a child must be a genius. There are only three or four prodigies who are before the public at the present time and who are making large sums. There are thousands of others, of only local reputation, who get occasional neighborhood engagements, for which they are paid nominal or moderate sums or nothing at all. If you have the good fortune to secure a hearing for the child with a great violinist, do not fail to follow his advice. If you have her best musical interests at heart, you will let her develop normally and not try to force her on the concert platform at such an early age.

What Size?

A. W. D.—The proper size of violin f pupil depends on the length of his arms fingers. It is like taking a child to the store to have a pair of shoes fitted; diff children have different sized feet. The of the violin should be decided upon b experienced violin teacher. Age has no to do with it. I have seen an abnorm developed child of eight handle a full violin with ease, while a tiny under-devel child of twelve can play comfortably onl a half size. A great deal of injury is ca by a pupil playing on a violin which is large or too small for him.

De Comble Violin.

Dr. J. L. K.—A translation of the in your violin, which is in French, is as lows: "Made at Tournay, by Ambrois Comble, in 1755." A well-known auth says of this maker, "He not only wo after the models of Stradivarius, but act studied at Cremona under the famous ma His violins consequently are of a very character. I should have to see the v to estimate its value, but, if it is gen and a good specimen of this maker, it o to be worth much more than you say paid for it. 2—I regret that lack of s forbids publishing, in the Etude, the traits of the many talented children who attracting attention all over the country

Breton Violin.

E. L.—There were several French v makers named Breton. The greatest of was F. Breton, who made violins at court, France. I cannot trace the labe your violin, but it may be simply a mark, with the name "Breton." I sh have to see the violin to give a definite ion as to its value. 2—Commencing at teen, I am afraid you have had too late a to become a violinist of the highest rank it is not too late to become a fairly violinist, if you have talent, and practice or three hours a day with intelligence enthusiasm. I cannot say what you may to achieve in the future without hearing play.

Copy of Amati.

Mrs. W. C.—Your violin is a copy o Amati, made by a modern German maker. I have not heard of his violins sold in this country; so your only would be to send the violin to a violin d to get his opinion as to its value. Pos Emil Herrmann, 161 W. 57th Street, York City, could supply the information.

Gagliano.

C. B. H.—The Gagliano family who violins at Naples are quite famous in violin-making world, having produced splendid instruments. There were qui number of members of this family, of Ferdinando, Gennaro and Nicolo were ably the most famous. I find a violin by Giuseppe and Antonio Gagliano, in N in 1809, listed at $1,700. A well know thority says: "Gagliano violins may be at prices from $500 to $4,000, dependin which one of the Gagliano family made and the quality of the workmanship an terial." To learn if your violin is gen and its value, you will have to submit an expert.

Foreign Edition.

B. S. L.—Possibly the composition only in a foreign edition. If none firms you have written to have it in they could arrange to import it for yo

Viola Making.

D. R. S., Jr.—The two words, "fecit rini," on the label in your viola, mean the instrument was made in Turin (a Italy). 2—You can probably get a boo ing directions on how to make viola writing to Lyon and Healy, Wabash A at Jackson Boulevard, Chicago, Illinois. Brothers Company, in the same city, ca line of materials and tools for making instruments. 3—I do not find any Gio Battista Guadagnini violas listed in an catalogues, but, as his violins range $3,500 to $6,500, I suppose his violas bring similar prices. They are quite s

American Indian Fiddles.

C. E. B.—Thank you for your inter description of the manufacture of fiddles at the Fort Apache Agency, zona. Department stores, curio dealer seums, music dealers, and so forth m

(Continued on page 748)

EDUCATIONAL STUDY NOTES

on the Voice, Organ, Violin and Orchestra Music in The Etude

BY ROB ROY PEERY

HOME ON THE RANGE

TEXAS COWBOY SONG

(Vocal)

is song of the open range is widely d on the radio and has been featured rograms by some of our leading con- singers. It is familiarly known as Cowboy's Home, Sweet Home!" e composer of this ballad is unknown. s its origin in the folk-lore of the er West, and it speaks the heart of an in the saddle—reckless, boisterous, and sometimes lonely. Many of upposed folk-songs may be traced to allads of other nations, but the songs e cowboy are indigenous to America. rhythm of *Home on the Range* de- the easy swinging motion of the gal- of a horse, a characteristic of many oy ballads. This song should be sung ly and in a moderate tempo, preserv- his distinctive rhythmic feature.

the first measure of the chorus, the notes indicate the original melody. small optional notes furnish the singer interesting variants for use in one nore choruses.

otice that there are no repeats after irst ending. The song continues from irst ending to the second verse begin- "How often at night." At the D. S., song returns to the third verse and us, using the last ending of the chorus.

ABIDE WITH ME

By CHARLES GILBERT SPROSS

(Vocal)

r. Spross is well-known for his many d and secular songs, among them be- *I Do Not Ask, O Lord; Will O' the* and *Yesterday and Today.* His rous admirers will be glad to see this sacred song from his pen. For a text, as taken the first and last stanzas of hymn, *Abide With Me,* by the Eng- poet, Henry Francis Lyte, 1793-1847. ere is nothing pretentious in this little . It is as direct and lucid as the text. ould be sung slowly and simply. In irst verse, carry the voice through the "When other helpers fail," and take ick "catch" breath after "fail," if ed. Here is an instance where the cal phrase must be altered to bring he meaning of the words.

the second verse, Mr. Spross has the original melody to the accompani- and the voice carries a counter- dy or *obbligato* part. Beginning with words, "Heav'n's morning breaks," the returns to the melody as at the be- ing, but here in a different key. Ob- the *accelerando* and *crescendo* at this and the broad *rallentando* on the sus- d C in the last line. The repeated se, "Abide with me," which closes the , should be sung *piano.*

ROMANCE

By LILY STRICKLAND

(Violin)

rely is such lovely music written for iolin as this new *Romance* by the popu- American composer, Miss Lily Strick- . It is *violinistic* at all times and has requisites of great popularity.

se the whole-bow for the sustained -note in the opening motive of the a part, and short, *legato* single bows he point for triplets which are not ed. This bowing pattern is used ever this rhythmic figure occurs in the dy. Observe the *poco crescendo* in ure 8 and the *crescendo* in measure 12.

The section in E minor begins *mezzo-forte* with a more hurried *tempo.* There is a gradual *crescendo* in this part which builds up to a *fortissimo* before the return to *Tempo primo.* The sixteenth-note run, which closes this E minor section, is played readily in the third position; and it should be performed as rapidly as possible.

At *Tempo primo,* the melody is written an octave higher than at first. Note how effectively the G string is used in the ninth measure from the end, and the high register of the A string for the closing passage.

POSTLUDE IN D

By A. LOUIS SCARMOLIN

(Organ)

Short postludes which do not require a great deal of preparation are very welcome to the average busy organist. This *Postlude in D,* by Mr. Scarmolin, supplies this need, with music of strong rhythmic and harmonic interest.

The registration calls for the *Diapasons* of the Great organ coupled to Full Swell, with 16′ and 8′ Pedal stops coupled to the Great.

The first section consists of sixteen measures in the key of D major, which should be played in a rather fast, majestic *tempo.* The middle section opens with a two-measure motive in the relative minor, which is played with the left hand and pedals in the octave. This same motive enters two measures later in similar fashion, but in the key of D major. The section is then concluded with the triplet figure introduced in the beginning of this section, modulating to the return in D major.

The middle section of this interesting little piece offers opportunity for adroit pedalling on the part of the performer. These passages for the pedal should be practiced separately, with careful use of heel and toe for the proper *legato* playing.

A WOODLAND FROLIC

By PAUL VALDEMAR

(Orchestra)

This little polka is suggestive of the merry frisking of fanciful fairy creatures in "woods enchanted, starlit and pixey-haunted."

Of all the instruments of the orchestra, there is none which can portray the spirit of fairyland quite so well as the flute. The flute plays the melody throughout this entire piece, and we feel sure that flutists will enjoy this spritely music, which is so characteristic of their instrument.

There are parts for first violin and obbligato violin in this arrangement, and these two parts make an effective violin duet with piano accompaniment.

The B-flat clarinet plays an alto part in the first section of the piece, and it has the melody in the second section and in the *coda.* The melody parts, of course, should be well brought out.

The B-flat trumpet plays snatches of the melody in the second section and takes the lead in the third section.

Before commencing to play, special attention should be given to the use of repeat signs. Play from the beginning right through to the double-bar before the *Coda.* Here there is a D. S., the abbreviation of *Dal Segno,* meaning "repeat from the sign." This sign is found after the two measure introduction. Repeating from this sign, play seven measures and then skip to the *Coda.*

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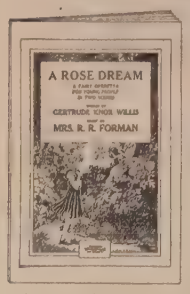
A Rose Dream



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Words by Gertrude Knox Willis

Music by MRS. R. R. FORMAN

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THERE is never a season without a goodly number of performances of this pleasing operetta which is rich with melody and entertaining scenes. There are eight named characters and a demand for at least 12 in the chorus, or as many more as can be provided. The six little solos allotted are within the capabilities of the juvenile.

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Words by Jessica Moore

Music by GEO. L. SPAULDING

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O Cho San

Words by Sarah G. Clark

Music by MRS. R. R. FORMAN

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IT is easy to imagine how colorful and charming this operetta is with the little ones in easily created Japanese costumes and the two scenes blossom-bedecked and glowing with lanterns. There are 14 named characters and it is possible to use a good-sized chorus.

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Words by Jessica Moore

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Music by MRS. R. R. FORMAN

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IDEAL for school children and particularly fine for Boy Scouts or Camp Fire Girls since groups of these appear. The nine main characters include George Washington, who appears with a troop of Continental Soldiers and some Colonial Dames in a dream scene. There is one dainty solo for Emily Lee. The unison choruses are melodious and easy to sing.

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Words by Jessica Moore

Music by GEO. L. SPAULDING

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THE characters are well-known flowers with the exception of M'lle Cricket, and in with their singing, natural dances and flowery costumes they provide about 35 minutes of excellent entertainment.

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Words by Gertrude Knox Willis

Music by MRS. R. R. FORMAN

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JUVENILES will revel in this fairy operetta which calls for choruses of elves, roses and butterflies that may be few or many in number. Five have nice little solos.

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AN operetta of Nature and Fairyland that long has been on call for juvenile performers. The chorus work mainly calls for unison singing. The four soloists have a few easy duets and some simple quartet work. In addition there are five named speaking parts.

FREE DESCRIPTIVE FOLDER ON MUSICAL RECITATIONS SENT ON REQUEST.

A Triumphant Prospect

(*Continued from page 688*)

and will do my best to interest our several school bands here to carry out your stimulating project.

"I wish to compliment you again on this splendid editorial and the idea back of it, and wish to assure you of my coöperation in every possible way."

Lee Lockhart, the famous school band expert, writes:

"Your plan of stimulating the use of school and other bands in creating a feeling of patriotism, during the first week of October, is a worthy one—one which I hope will materialize to your entire satisfaction. The marching of some of our high school bands is indeed very fine and shows much careful preparation on the part of their instructors. To put these bands to work as you have suggested, would mean but the utilization of an ability already present."

Frank Simon, noted cornetist and conductor of the Armco Concert Band, writes:

"I am very enthusiastic over the possibilities of such a movement in every community and I will call together a representative group of this city and see if we cannot put it over. Our people certainly need encouragement, and now is the time."

Many eminent Americans have endorsed the plan, among whom is General W. W. Atterbury, President of the Pennsylvania Railroad, who writes:

"Music has here a great opportunity and, as in the World War, could also be of immeasurable aid."

William Allen White, Arthur Brisbane and other outstanding editors of vision are enthusiastic about the idea.

In proposing the plan, THE ETUDE has taken the stand that its wider success must depend upon the initiative of the local leaders, who know best how to proceed to "put it over." For instance, the festival need not be held in the first week of October but could be postponed to any desirable time. The main thing is for the vital people in each community to get together at once and make practical arrangements with the business heads and school authorities to bring about resultful action. The business men need this support and the school authorities will find herein a justification for the huge expenditures for bands, at a time when all educational appropriations are under suspicion by the unthinking tax-payer.

The letter below, from the distinguished Senator of Kansas, was received just as we were going to press:

United States Senate

COMMITTEE ON
THE DISTRICT OF COLUMBIA

Topeka, Kansas
Aug. 5th, 1932

Mr. James Francis Cooke, President,
Theodore Presser Company
1712 Chestnut Street,
Philadelphia, Penna.

Dear Mr. Cooke:—

I was much interested in your letter of July 18th and the enclosed page from the September Etude giving your wonderful program for the use of music, especially band music, to arouse the triumphant spirit of America with a view to pulling out of the present slow business conditions. There is much psychological as well as practical merit in your program. You are to be congratulated. I hope it will be generally approved.

Sincerely yours,

Arthur Capper

The Coloratura Contralto

(Continued from page 701)

these muscles that the column of h support originates, and they must leveloped. Since women have this al obstacle of breath control to er, they must work extra hard at it, re they allow themselves to think of charms of effective singing!

Keeping Forever at it

ET US suppose, now, that you have mastered breath control, *coloratura* bility and trills. Are you ready to your place as a finished artist? By neans! You must work, work and some more—on languages, diction, songs, new material, old material view, and on the endless discipline of ng that delicate, invisible instrument our throat clear, fresh and flexible. tendency among students of to-day is g a public work too soon and to part f study as such too lightly. Even you are ready for star engagements, should take three to four months a quietly by yourself, for studying and ishing your vocal equipment. I have ys done this and I cannot recommend p actice too highly.

ot finally, you must know what you inging about! You must know life—ships, struggle, poverty, dreams, beauverything! It is this accumulation of knowledge, which, in the last analysis, vitalizes the imagination of your hearers. ot be afraid of marriage and a family. ad of limiting your career, they will den it!

Lessons in Living

HAVE had my share of life-learning, and I'm still eager for more! When s fifteen, my father died and left my er, my two brothers, and myself iless. I had always adored singing. n I was seven, I was already singing in chapel. Music was part of our life, so I naturally turned to singas my best means of helping to sup- the family. I had a big voice, and s a big girl. At seventeen, my teachought I was twenty and treated my accordingly! I knew several lanes. I was born in Sweden, of a German mother and a French father who was attached to the Embassy in Stockholm, and I spoke English besides my three "native tongues."

At eighteen, I sang recitals of songs in Germany, and was engaged for the Royal Opera of Stuttgart, without knowing one rôle! I made my debut as *Carmen* at nineteen, but I already had several years of intensive work behind me. The same year I was engaged for Stuttgart I married my first husband, Count Lhvoff Onegin, a Russian nobleman, whose sensitive musical knowledge and intense interest in my work helped me greatly in my career. He took me to Italy, gave me the advantages of Italian training and language, limited my public appearances, and made me get seriously to work! He died when I was twenty-five. At an age when many women are still girls, I found myself a widow, alone, without means, and on a Russian passport, in Germany, during the war. It was a bitter time, but I had my voice to help me. So I know something, at least, of the life which I seek to interpret through music!

A true contralto is a rare and beautiful voice. Modern opera assigns it less glamorous parts than the soprano, but it is none the less a noble organ which needs the greatest care of flexibility and training. If you are a contralto, be proud of it! Do not try to make yourself over into a soprano! Train yourself, rather, to help restore the prominence which contraltos used to enjoy. Train yourself in a full nuancing of coloratura work. Master trills and flexibility exactly as a soprano does. Perhaps a new era of glory may dawn for contraltos, if you determine that *Rosina* shall return!

SELF-TEST QUESTIONS ON MADAME ONEGIN'S ARTICLE

1. *What is the true distinction between soprano and contralto?*
2. *For what quality of singing should the contralto particularly strive?*
3. *What composer gave full scope to the contralto voice? What composer narrowed its scope?*
4. *Why is it harder for women to sing well than for men?*

Musical Books Reviewed

e Story of Southern Hymnology

By Arthur L. Stevenson

th sketches of the lives of early hymno- of the South, events connected with the ng and singing of their hymns, and the y of hymn-singing in general from the when the hymns were read off line by (while the melody halted) to the time each congregation as a matter of course des its members with hymnals, this proceeds sympathetically and rever- The chapter on "The Modern Sunday ol" gives the latest developments and ations in children's hymns in which icity is sought without childishness.

ges: 187.
ce: $1.50.
blished by the Author.

The Music Supervisor

By Thomas Tapper

th the phenomenon of millions of pu- who never studied music before begin- to learn it in the public schools, there arise men and women of initiative to the first paths straight, to make the approach meaningful. To the music visor particularly opens the opportunity lowing to form in the minds of teachers pupils such concepts as will make future in music as full and as rich as this udy merits.

is book helps in clarifying thought-dia- s by bringing to focus the relationships en the supervisor and the pupils, ts, teachers and superintendent. It nates the proper activities of the sup- sor; it dwells on the means by which y influence community music; it gives directions on how to deal with unusual ions arising, for instance, from an un- ed teaching staff, an un-eager class or verty-stricken board of education. chers as well as supervisors will gain by this plain pointing through difficult situations.

Pages: 208.
Price: $1.35.
Publishers: Oliver Ditson Company.

Listening to Music

By Douglas Moore

Taking music apart and discussing its elements with folk songs and other familiar pieces used as illustrative examples, we discover what different forms compositions take, what constitutes a waltz, a prelude, a symphony, the importance of themes in a work, and how these themes are developed.

The book, though always informative, never becomes merely statistical. There is the attempt—which one may remain happily unconscious of even while it is succeeding—to talk of music as one would talk of food or clothes in the simplest language, with no previous knowledge taken for granted and no steps left unexplained.

Pages: 296.
Price: $3.00.
Publishers: W. W. Norton and Co., Inc.

Joseph Haydn, An Introduction

By D. G. A. Fox

While we wear dresses trimmed in red, white and blue and buy parlor lamps with scenes from Washington's life glowingly depicted thereon, we must not forget that other "Father," the "Father of the Symphony"—"Papa" Haydn, as he was affectionately called. And there is no better way to relight the candles of our praise than to play his string quartets, his oratorios and his symphonies. This book is the guide for both playing and appreciating these works—articulating, as it does, what might otherwise remain a merely intuitive hearing and rendering of these works.

Pages: 63.
Price: 75c.
Publishers: Oxford University Press, Carl Fischer, Inc.

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A REAL TESTIMONIAL

The following letter was recently received in the advertising offices of THE ETUDE MUSIC MAGAZINE. It will surely be interesting to all ETUDE readers:

——— *Ohio*
August 30, 1932

The Etude Music Magazine,
1712-1714 Chestnut St.,
Philadelphia, Penna.

Gentlemen:
On page 667 of the September, 1932 issue of "The Etude," is an item regarding the many excellent merchandising opportunities which Etude Advertising Columns offer you. I wish to say in this regard, I get as much information and enjoyment from the Ads as I do from the articles of information themselves. I overlook no advertising.

Very truly yours,

If you have not availed yourself of the items of information and of the enjoyment referred to by the writer, we suggest that you scan the advertising columns of this issue without delay.

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By Benjamin Loveland Pr., 75c
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By W. H. Neidlinger Pr., $1.00
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THE KING COMETH
By R. M. Stults Pr., 60c
Easy, yet most impressive.

THE MANGER KING
By Alfred Wooler Pr., 60c
Attractive and musicianly.

THE MANGER CHILD
By William Baines Pr., 60c
Melodious and not difficult.

THE BIRTHDAY OF THE KING
By Norwood Dale Pr., 60c
Pleasing and readily handled.

New This Year THE WORLD'S TRUE LIGHT
By R. M. Stults Pr., 60c
An inspirational work for average choirs.

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Leschetizky Days

(*Continued from page 690*)

reputation for the many excellent editions he made of the Classics. It used to be told of him that he valued technical rapidity above all things in piano playing, and that when one of his pupils gave a good performance of one of Chopin's Nocturnes he would say: "Splendid, splendid; but now, dear child, play it as fast as possible!"

My bosom friend amongst my fellow-students was Ossip Gabrilowitsch, with whom I made music, played music, and also many games of billiards.

Billiards for Pianists

LESCHETIZKY was himself devoted to the game of billiards and recommended it to his pupils as a recreation. He declared that the lightness, deftness, and accuracy required in mastering the art of billiard playing was as beneficial for acquiring a fine touch on the piano as practicing scales and exercises; and no doubt as a study it was much more entertaining. Many of Leschetizky's old pupils are adepts with the billiard cue, amongst the most proficient being Paderewski, who is a really fine player.

One of Leschetizky's nightly billiard partners whom we pupils admired greatly was Professor Minkus, a very old man, who had been a celebrated composer of ballets for the opera in Petrograd at the time when the ballet was at its zenith there in the 'forties. Minkus was known to have written more ballet music than any other composer, whilst his equally famous contemporary, Professor Marius Petitpa, helped him as choréographist. In our circle, Minkus was known as *Der Alte Löwe*—"The Old Lion"—because he was so lively and gay for his age. For though he was already over eighty when I knew him, his eye still brightened up at the sight of a good-looking young woman, or a well-turned ankle! He began to wake up properly only at about two o'clock in the morning, but then he would till five or six A. M. playing billiards the Professor and any of us pupils were allowed to remain, and would then straight off to a café to have his bre fast coffee.

I was not really supposed to share these billiard orgies, as I was so you but somehow I used very often to lin on, and then Leschetizky would him conduct me home, in order to protect from the dreaded wrath of Hannah, foster family's redoubtable servant, had been for many years housekeeper Brahms before coming to our establi ment. Unfortunately for me, Han acted as *concierge* in the evenings, a the custom in Vienna, and she had to the door of the house to anyone who c in late. All the street doors were cl at ten P. M., and you are dependent the goodwill of the *concierge* who s on the ground floor to let you in a hours.

Our virago Hannah was a terror to for she held strong views as to the wic ness of young boys staying out late night, which views she had a habit airing in the most forcible language. Professor was just as frightened of as I was, and he would carefully prep two nice bright florins which he w begin to chink against each other as as the door of our house started to and the old woman to scold. At soothing sound of the money her would die away hastily into nothing a hoarse murmur, and by the time had been pressed into her hand she more or less assuaged. Meanwhile Professor and I, having slunk up to door like two malefactors, parted one another with an air of triumphant surance which deceived neither ourse nor Hannah!

(*Continued in next Etude*)

Eye, Ear and Hand

By HAROLD MYNNING

At least part of the practice time should be devoted to three specific problems of piano playing. First there is the training of the eye. Many pianists never learn how to read music efficiently because they never tackle the problem without gloves, so to speak. Away from the piano the notes above and below the staff (notes difficult for most pianists to read) should be studied so that they can be recognized instantly. The notes should be written out, and then their names should be written below them. It is a misconception to think that it takes years to become a good reader.

The ear, too, needs systematic training. More can be taught a pupil about tone shading in three lessons in which modern methods are employed than in thirty lessons in which old fashioned methods are used. A chord is played *forte*. Then it is played *piano*. This procedure is repeated over and over until one is sure one knows the difference between a chord played *forte* and a chord played *piano*. Judging from the colorless playing that abounds, many pianists do not know difference. After this exercise has thoroughly mastered, and not before, ercises involving more subtle tone s ings can easily be invented. (It is imp tive that, at this stage, one makes own exercises. Not until much later sh exercises be taken from pieces for purpose.) Following this procedure, notices how much more color and there is to one's interpretation of the terworks of music.

After specific problems for the eye ear have been mastered, the special p lems involved in training the hand be taken up. To be sure the hand is so often neglected as the eye and the However, many students of the p while practicing their exercises, often their finger work suffer by allowing th selves to become preoccupied with t and tone. The problem of combining teaching of ear, hand and eye may be efficaciously faced when one is practi pieces.

"My chiefest desire is to leave to pianists, who are to follow, some guide, some blazed trail which they may follow, some memoir which may help them to comprehend something of the nature of the labor and study of my youth."—FRANZ LISZT.

"Martha:" A Musical Reading

(Continued from page 700)

Nancy

ere is also a brilliant edition of this r as Flotow developed it for the ed Mme. Nantier-Didiée of the Opera of Paris.)

XXI

ukett enters and tries to induce *Nancy* ve with him; but she only sets the *csses* upon him with their spears and shes hastily off with them in pur-

tel enters, pale, dejected and voic- s longing to see again his inamorata. ere he sings his famous song which, those for the tenor voice, has few either for sweet simplicity or for rity.

XXII

—*M'appari* (*Like a Dream,* or *Ah,*

the close of his song *Lionel* leaves ene.

XXIII

Tristan and *Lady Harriet* enter, dis- her melancholy; at her request he her alone; she sings of the pain of g in her heart and suddenly per- *Lionel* who has returned. As a *of the Court* she pretends not to him and when he persists in his at- s she calls for *Sir Tristan. Sir* hurries in, is enraged at *Lionel's* ption, calls his followers who rush t are about to punish *Lionel* when *rtt* appears and undertakes an ex- on. *Lionel* hears *Nancy* address the ed *Martha* as "My Lady;" with he realizes the true situation and, by *Sir Tristan's* insolence, he be- is last great melody, *Heaven may you kindly,* which gradually takes parts of a quintet and from this ps into a full choral ensemble that eer vocal beauty stands among the thrilling moments of the grand opera ire.

XXIV

, Quintet and Chorus:—*Heaven may you kindly.*

XXV

n *Sir Tristan* and his *Followers* to urge the punishment of *Lionel,* trumpets are heard, announcing the ch of Queen Anne and her party. removes from his finger a ring his father, at the approach of death, structed the father of *Plunkett* was sent to the *Queen* in case of im- danger to the child. He gives the *Plunkett,* with instructions that it n to the Queen. A chorus of the *s Ladies* enters, *Lionel* is taken away. *Hunters* disperse.

XXVI

Act IV

interior of *Plunkett's* Farmhouse, as second act.

kett, alone, soliloquizes on the griev- *Lionel* for his love and curses the ey brought her under their roof. *Harriet* and *Nancy* enter; *Harriet* dismisses *Plunkett* and *Nancy* and at the same time announces that she will save *Lionel.* When they are gone she begins a stanza of *The Last Rose of Summer. Lionel* enters, denounces *Lady Harriet* as a traitress and throws at her feet the withered remains of the flowers she had given him. She pleads with him, and in doing so tells how she herself had taken the ring to the Queen, how his father had been the unjustly banished Earl of Derby, and how he himself is now to take his rightful place and wear the coronet of a peer of England. All of which fails to appease *Lionel,* and, still denouncing *Lady Harriet,* he leaves.

Nancy and *Plunkett* enter and, between themselves, blame *Lady Harriet's* earlier haughty behavior for *Lionel's* attitude. *Lady Harriet* leaves, vowing that she will bring her now adored one to her feet. Left to themselves, *Plunkett* begins telling *Nancy* of how lonely his own life now will be, only to be encouraged to find for himself a mate and adroitly to be given to understand that she would be the proper one. But they suddenly break off with the announced purpose of first adjusting *Lionel's* affairs.

XXVII

The scene is changed to *Lady Harriet's* Park where preparations are under way for the reënacting of the scene in which *Lionel* first saw *Harriet.* There are booths, benches, *Farmers, Servants,* with *Lady Harriet* and *Nancy* dressed as servants and mingling with them.

Amidst the completion of arrangements the town clock is heard to strike midday. Candidates begin to rehearse their qualifications for employment as in the first act, *Plunkett* calls the half-delirious *Lionel,* points to *Lady Harriet* and *Nancy* and mentions them as "Richmond servants." *Lionel* looks perplexed and then exclaims, "Martha! Heaven! Do I dream?" and then, as if overwhelmed with joy, "Am I awake or dreaming?"

Nancy repeats her accomplishments to *Plunkett,* to his seemingly entire satisfaction; and when he intimates that the bargain is closed she gives him a box on the ears "as an earnest."

As *Lady Harriet* gives her flowers to *Lionel,* she begins the song she had first sung to him, which he takes up as a vehicle for his happiness, and in which the whole ensemble finally join. This use, by Flotow, of *The Last Rose of Summer* as a persistent motive in the emotional development of his score is one of the most unique and happy inspirations in all the annals of opera, and it brings the story to a consistent close.

XXVIII

Finale: *The Spring has returned. Harriet, Lionel* and *Chorus.*

* * * * *

(Selections suggested here, and others from this opera, for which talent suitable for their rendering is not available, may be had in excellent recordings for sound reproducing machines.)

Millions for Musical Education

(Continued from page 697)

l weather vane. They show us how nd is set in contemporary music as any single set of concerts can do." only is the public indebted to Mrs. ge and her splendid foundation for esentation of examples of this im- field of contemporary music in r works, but there is no doubt that agencies have contributed to bring rm of intimate ensemble music to refront in the efforts of present day ers.

as but natural that George Eastman who had long been interested in the alliance between music and motion pictures should generously endow his foundation, equip its orchestra, develop its School of Music and in associating it with the fine University of Rochester so further its growth that it might prosper and shed its beneficent joys throughout the country. The Eastman School of Music under Dr. Howard Hanson has become one of the foremost music schools of the world. This is one of the very largest foundations or

(Continued on page 747)

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VOICE QUESTIONS
Answered
By FREDERICK W. WODELL

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

The Saxophone and Singing

Q. I am a soprano and have studied voice several years. Will any harm or damage be done to my voice by my playing a cornet or euphonee?—J. H.

A. Playing a wind instrument, on the face of things, should perhaps help your breathing powers. However, if you so play either of the instruments you mention as to bring rigidity into the muscles of the tongue, pharynx or neck, then the effect is likely to be injurious to your singing.

When Directing is Necessary

Q. Some soloists and some organists cannot seem to grasp the interpretation without the aid of the baton and if left to themselves will run away with the tempo. The question is whether to direct or not to direct a work for organ, or a few orchestral instruments, during solos and duets and also during instrumental preludes, interludes and postludes.—J. F.

A. The writer sympathizes with you in the conditions indicated by your question. Soloists, whether vocal, piano, organ or orchestral, have their rights as "interpreters," which the conductor may not reasonably override by "directing" for them. But this is true only where such soloists are musicians to such an extent that they are able to sing or play in a manner which does not do violence to the intentions of the composer as set forth in his printed music. If by reason of musical incompetence said soloists are likely to make a distorted presentation of the composition, it is the duty of the director to lead them into the right path. Here is where a lot of what is sometimes called "tact" is needed. One should be chary, however, of "beating time" for one singer or one player in a public performance. The problem can best be worked out at rehearsal. Where there is a small orchestral ensemble it is sometimes necessary and quite justifiable to "conduct."

Classifying the Voice.

Q. I am a lover of music, both piano and singing. I started several months ago to study voice. Our teacher said she believed my voice was contralto. However, I could not carry that part; I would go right on singing soprano. My range is second G above center C and down to first F natural. What do you think would be advisable? I love alto. My mother sang alto. All mother's brothers, six of them, have good voices. My brother and I have started in to practice. I would appreciate any advice you would give me, also any music that would be suitable. I have started using THE ETUDE. *It certainly is a wonderful help, and there are many good things in it.*—A. R.

A. The contralto voice is classified by its tone color, and by its breadth in its lower range rather than by extent of compass. It has, if a genuine contralto, something of the sound, or color, of a high tenor. Your teacher has the opportunity of hearing your voice and therefore the best means of judging its class. The fact that you are not, at present, able to hold to the alto part when singing with sopranos in part music is no proof that your voice is not a contralto, or an alto (sometimes called "mezzo-contralto"). Begin with a simple, but well-written, hymn-tune, where the alto part is more or less melodious and play the soprano part, singing the alto part against the playing. Do not play your alto part; force yourself to think it (sing it "in the head") and sound aloud what you hear mentally. Occasionally test your alto singing, if you doubt its correctness, by touching the suspected note, but do this as little as possible. A soprano ought to be able to read and sing by note a "second" soprano part against another voice singing the upper part. The publishers of THE ETUDE will send you collections of good duets for the use of your brother and yourself. Give a description of the voices for which the pieces are wanted, as, alto and tenor, or alto and baritone. If, as seems probable, you are in need of songs suitable for a first year student, you might order the following, asking for the lowest keys published:

Drink to me Only with Thine Eyes—Old English.
Long, Long Ago—T. H. Bayley.
Would God I were a Tender Apple Blossom—Londonderry Air.
Caro mio ben—Giordani. (In English and Italian.)
Dawn—McGill.
Absent—Metcalfe.
Somewhere a Voice is Calling—Tate.
At Dawning—Cadman.
Dearest—Frank H. Grey.

To Quicken the Vibrato.

Q. Recently, after a radio try-out, the Director suggested that I attempt to quicken my "vibrato," showing me the dial by which voices are "leveled." The needle is kept within a certain radius, and the high tones, taken pp, and increased to ff, sent the needle clear to the right of the dial face. I co[...] "get" what he expected of me. Ca[...] throw any light on the matter? In l[...] to radio artists of soprano voice [...] similar songs, I cannot detect anything [...] do that is different.—L. A. S.

A. We suspect that in passing from [...] softest gradually to your loudest tone [...] high pitch you consciously or uncon[...] overblow your instrument, making a [...] or blaring, unsteady sound on the f[...] We once heard Melba, singing in [...] Winter street music hall, Boston, sust[...] long "high" B natural, and very gra[...] increase its force from a soft, yet cle[...] to a quite full and equally clear ff w[...] the least change in the color or [...] beauty of the tone. Technically we [...] say that she sang throughout with [...] of "head" voice. Her *forte* was simply [...] of the same sort of thing" she gave [...] *pianissimo*. The pure, smooth, thor[...] musical and even graduation of [...] upon high pitches is accomplished par[...] a regulated variation of breath pr[...] but more through a skillful use of [...] nance resources of the voice. "Never [...] force of voice in the mouth than fo[...] breath pressure *under comfortable* [...] in the chest."

As to the "vibrato": keep your [...] musical, clear, smooth and even. Se[...] the article by Mr. H. F. Parks in THE [...] for July, 1932, particularly with reg[...] what is said about the special position [...] the microphone, and varying your di[...] therefrom. Listen to Olive Palmer, J[...] Dragonette and particularly to Rosa P[...] (of whose singing a radio expert sa[...] big voice but with the right kind of [...] that broadcasts well") for study of [...] broadcast voices. Radio experts poin[...] that the radio equipment can take [...] certain amount of volumes, and anythi[...] ceeding that must be cut down by the [...] tor who is watching the dial. "S[...] prefer the singer to do the cutting of [...] rather than have it done by the [...] If the singer's tone is perfectly round, [...] out wavering, it will broadcast well." [...] this item F. Bonavia Hunt, London [...] correspondent of the New York *Sunday* [...] said recently: "The microphone can [...] reduce and magnify tone. . . . I[...] instance the interpreter of the tenor [...] (of an opera) was hardly audible in [...] studio; the mass of 'listeners-in' hea[...] apparently enthralling singer."

The Insidious Tremolo.

Q. What causes so many people to [...] with a tremolo?—A. P.

A. Strangely enough quite a numb[...] singers, pupils and also professionals, [...] enjoy the "tremolo." They are like [...] young organists who pull the "tremolo [...] and then proceed to "pump" the swell [...] pretty much all through the offertor[...] "long wave" or undulation in the voca[...] is "human;" it differentiates the voca[...] from that of the organ, which latter is [...] mechanical, and, when the "expr[...] chamber" is left alone, is perfectly s[...] The "wave" is most perfect when the [...] duction is upon a free and "balanced" [...] no "push," no forcing, no rigidity. Th[...] is, of course, sensitive to changes in [...] tional conditions. But the "tremol[...] something else entirely. It is an ev[...] of inability to sustain the tone upo[...] pitch set by the composer; of overbl[...] the instrument with consequent rigi[...] the throat; or of lack of steadine[...] breath-pressure and of freedom of th[...] of the tongue, the larynx and the [...] The cataloguing of the causes of the "[...] olo" gives a suggestion as to what to [...] get rid of it. Young students shou[...] ware of the very first and slightest [...] gestion of the appearance of the trem[...] the voice. It is insidious, and gro[...] gradually that the singer sometimes do[...] realize its presence until it has become [...] developed and difficult to overcome.

Talent in Search of Breathing Spac[e]

Q. I am married, thirty years old, [...] children, and no money to spare, and [...] to study voice, composition and piano. [...] had some lessons in all three and m[...] in general. I have composed many [...] but want to know what real musicians [...] think of them and whether they are [...] what I think they are. What should [...]

A. Harmony can be studied by ma[...] the advertising columns of THE ET[...] information about teachers. For vo[...] piano lessons, go to a good teacher of [...] subject, if this is at all possible. [...] Words on Singing," by Wm. Shakespe[...] small book, is packed full of informati[...] wisdom about how to sing. Prof. [...] ilton, of the ETUDE staff, can help you [...] piano study. Submit some of your co[...] tions to the Editor of THE ETUDE, for [...] tion, and you will perhaps obtain sugge[...] as to their worth.

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How Music Helped the Stars

(*Continued from page 694*)

synchronized score of his picture, "City Lights." He has a code of his own in which he wrote what he wanted. Then he would sing the melodies to Newman, and Newman would transfer them to a score paper and arrange them. Though Chaplin was a comedian in English music-halls, he has never actually studied music. (The words "music-hall" do not imply to us what they are at all. The English music-hall is a sort of vaudeville house.) But Newman says Chaplin has a keen musical ear and a splendid feeling for orchestral color. He improvises on the large organ in his Beverly Hills home and plays both the violin and 'cello well—though, since he is left-handed, the strings are transposed for him, the G string being where the E string usually is.

When I visited Doris Kenyon, concert singer and film star, I found her in a room lined with books. As I looked them over I found that every one of them had been chosen with care and forethought, and every one looked as if it had been read from cover to cover. This may be, of course, because she is also a writer and a university graduate. But to me it simply showed the thoroughness with which she goes about her work.

When she began to sing in her local church choir, she had no idea that Victor Herbert and Henry Blossom would someday take her under their wings. But they did—and soon after that her film work began. But she could not bring herself to give up her music, and little by little she conceived the idea of combining songs, drama, dance and costume. She started research and rehearsals and performed her songs for a group of intimate friends. An impresario saw her and persuaded her to give concerts all over the world—and she has been very well received in this venture. She works now with the pianist, Max Rabinowitch, and from him derives a strong inspiration for her work. However, she says that music helps her writing, and writing helps her music. All the arts are interrelated, and the more she delves into them, the more she discovers this. And she has found, too, that the same themes run through the songs of different nations, being only slightly altered in treatment. Doris Kenyon's voice, once only a source of pleasure to her, has given her an entrée into dancing, drama, and at least ten different foreign languages!

John Boles a Pupil of de Reszke

THERE IS probably a no more assiduous concert-goer in the film colony than Colleen Moore who studied piano at a Florida convent and later at the Detroit Conservatory for a year and a half. On the other hand, John Boles loves nothing more than to sit comfortably by his radio, listening to a string quartet playing good music. Although Boles' first ambition was to be a doctor, music wore itself into his whole life. He discovered in college that he had a voice, and when he went to France during the war he appeared impromptu on an A. E. F. program. Here a noted British musician heard him and begged him to develop his voice. He did—at one time studying under Jean de Reszke. He never was an extra in any production, but held out for leading roles in musical comedies. When he got them, he proved to be a sensation, and his film work followed. Busy as he is, and whether or not he is scheduled to sing in public, he takes a daily voice lesson to keep in trim.

Beautiful Adrienne Doré, who in 1926 was runner-up for the title of Miss America at Atlantic City, was left without a job for many months. But instead of idly sitting down and waiting for one to come to her, she resumed the study of music where she had left off when she was a little girl. She lived only a few doors away from me at the time, and I well remember hearing her practice for hours every day. When her big chance came, Adrienne was ready for it. Now she is being groomed for stellar parts by the studio to which she is under contract. Ann Dvořák, also a newcomer to the screen, has written several successful songs.

Of the older players, Betty Compson began as a violinist in a theater orchestra and later was given a chance to play on the stage, where Al Christie found her and brought her to the films. Betty Blythe has a lovely voice, and once studied for grand opera. 'Tis said that Alla Nazimova plays the violin very well. And Renee Adoree, the French actress, composed all her own musical accompaniments while she was dancing on the New York stage.

Many screen folk, such as Reginald Denny and Conrad Nagel, were reared in an atmosphere of music and cannot quite get the love of it out of their systems. The fathers of both Denny and Nagel were splendid musicians. And of course, as I've mentioned here before, music was a necessary part of the Barrymore family's culture.

There is a far longer list of those who confess to a fondness for music—Zasu Pitts, Adolphe Menjou, Louise Fazenda, Douglas Fairbanks, Jr. and innumerable others. There are others who lament the fact that they are not musical. I recall one time when I was asked to play at an informal gathering in Hollywood. I played—and played. It seemed to me that I would never stop. But my audience continued to ask for more. After it was all over, little Dorothy Jordan came up to me. "Oh, if I could only play as beautifully as you do, I'd be happy!" she sighed.

In films, as in every other worth-while endeavor, the people in the know count music as an integral part of their being. And, doubtless, if we had the opportunity to go into the lives of all the rest of them, we would find the same condition prevailing!

Millions for Musical Education

(*Continued from page 745*)

endowments for music in the history of the art. It has been estimated at about four million dollars.

Not by any means are the millions for music confined to the great philanthropies for music. Wherever the eye turns—New York, Philadelphia, Cleveland, Detroit, Chicago, Hollywood, Los Angeles, San Francisco, Dallas, Minneapolis, places too numerous to mention—we have evidence of concerted and private coöperation to advance the causes of orchestras, schools of opera, community singing and everything to prove that we have millions for the defense of the divine art, and millions also as tribute to the great makers of music.

Correction

(In the first section of this article, the legends below the pictures of "Presser Hall, Baylor College, Belton, Texas," and "Presser Hall, Bethany College, Lindsborg, Kansas," were interchanged. Kindly refer to this issue and make adjustment.)

QUESTION AND ANSWER DEPARTMENT

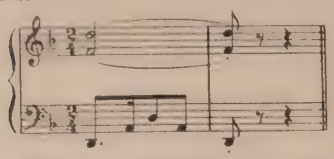
Conducted by

ARTHUR DE GUICHARD

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Tied Notes Ending with Staccato Signs

Q. When a tied note has a staccato mark over it



does it mean that the tie is to be disregarded and the tied note struck, or does it simply mean that the tied note is to be released staccato?—Mrs. J. R. H., Dexter, Missouri.

A. Your second guess is correct. Merely release the staccato notes without striking them again and without holding them longer than their time value.

Guido d'Arezzo and the Highest Note of His Scale

Q. What is the highest tone in Guido's scale? His full name, as in the dictionary, is "Guido d'Arezzo, Italian reformer of music (about 990-1050)—R. A. O., Aberdeen, S. D.

A. First of all, the name you give him is a mistake that is responsible for classing him as an Italian, whereas the most recent researches by Dom Germain Morin go to prove that he was born near Paris, France, educated in the convent of St-Maur-des-Fossés, near Paris, whence the fact that his writings are frequently quoted under the name of "Guido" of Sancto Mauro" (see the *"Vierteljahrsschrift f. M. W." 1889, p. 490*). Upon leaving there, he went first of all to Pomposa, near Ferrare, then to Arezzo. Guido is one of the most noteworthy of the Benedictine order of monks, among those who went in for the theory and practice of music; the extent of his knowledge aroused even the jealousy of his brethren to such a degree that they calumniated him to his *abbé* (*who was also called Arezzo*) and caused him to leave the convent of Pomposa. He had to retire to another convent of the Order, at Arezzo, and it was from there that was spread abroad the renown of his musical science and inventions, which were destined to facilitate the teaching of song and singing. About 1028, the pope John XIX called him to Rome and had him explain the principles of his new method. He was very quickly convinced of its real advantages and, at that time, undoubtedly, recommended to all the ecclesiastical authorities the improvements that Guido had made in the notation of music. The *abbé* Pomposa was staying in Rome at that time; he became reconciled with Guido and invited him to go back to his convent, but it seems that Guido did not accept the invitation, for we gather from the writings of different journalists of the time that Guido became, in 1029, prior of the Camaldolite Brotherhood, at Avellano, where he died about May 17, 1050.

The greatest work accomplished by Guido, one of indisputable merit, equalled by few in the whole history of music, is his employment of lines for the staff as they are employed today. Before his time, only one or two lines were used, leaving the relative pitch of notes to be determined by the use of neumes.

The Melodic and Harmonic Forms of the Minor Scale.

Q. Will you please explain why there are two ways of writing the minor scale? Also, describe the connection between a major scale and its relative harmonic minor. Thank you.—C. B., *Charleville, Queensland, Australia.*

A. It is known that a scale consists of *seven different sounds, therefore of seven different names, for example*, do, re, mi, fa, sol, la, si. Between the third and fourth degrees and between the seventh and eighth degrees ascending are semitones, counted as accidentals (or chromatics; sharps when ascending, flats when descending). These altered names keep the same consonants, but change the vowel sounds to "i" (pronounce "ee") for the sharps when ascending; "è" (pronounce "ay") for the flats when descending. So your scale, complete, becomes: ascending—Do (*di*, rè, ri, mi (½), fa, *fi*, sol, *si*, la, *li*, *si* (½), do; descending: Do (½), si *sè*, la, *lè*, sol (½), *fi*, fa, mi, *mè*, *rè*, raw, do).

Quarter Notes Marked Staccato.

Q. Quarter notes, marked staccato, accompanied by eighth notes—what is their value and how are they played?—E. S., Huntington, Indiana.

A. A quarter note marked *staccato* (with a dot) is held for only half its time value, thus becoming an eighth note, followed by its complementary eighth note rest. In instances similar to those in the question, the first note is attacked with a stronger accent, is held for its full time and is then carried *diminuendo* and *legato* to the next beat. The next beats are unaccented, each worth an eighth note and a complementary eighth note rest. Your statement is quite correct as far as it goes; but I fail to understand the reason for the difficulty you experience in accommodating the two eighth notes to the quarter note. If you had had, instead of a dot for the staccato, a dash ▮, then what would you have done? You would have had to allow four sixteenth notes or eight thirty-second notes to each quarter note. Well, what then? The steady time of three-quarter notes to a measure would still go on regularly, no matter what change or variation seems to be indulged in by the other voices or parts, or instruments. The marks for staccato, portamento, tenuto, agitato, *e tutti quanti* are all variations of style to which the different voices and instruments must lend themselves. In all part music the time, as a whole, has to be uniform, otherwise *chaos*. I shall be delighted to solve your problems for you—provided *they are problems*.

How Should Mordents be Played?

Q. Is there any general rule that can be applied to the correct manner in which mordents are to be played? It has always been my understanding that the first note of a mordent falls on the beat, but I find some authorities suggesting that the mordent be played ahead of the beat (for instance, in some of Chopin's compositions) while in others it is clearly indicated that the first mentioned style holds true. Is there a distinction in classic and more modern music, as regards this particular point? Your decision will settle a rather lop-sided controversy, which has become rather heated here in musical circles.—831, Harlingen, Texas.

A. As a general rule the mordent is played *with* the beat in old classical music; otherwise it is played *after the beat* but with a strong accent which it shares with the following notes. There need be no doubt in the matter, for, when it is evident that the mordent is merely for the sake of ornament, it becomes practically an integral part of the ornamentation only; whereas when it is plainly seen that the mordent is intended strongly to emphasize the melodic beat, it becomes itself the chief note of the ornament and is therefore *so accented*, and frequently accorded more time, being given longer time, similar to a more or less long *tenuto*, resolving into the following note (see some of the *mordents* in the recitatives of Handel's oratorios and operas). In these it is very evident that the mordent is employed to give greater stress to the chief note which the composer rightly wishes to have emphasized.

"Wind": Why Pronounce it "Wah-eend?"

Q. Why do vocalists in singing the noun, "Wind," pronounce it with a long "i" (as in the word "file")? Is it merely an affectation? If it is proper in singing to pronounce the word "wind" with a long "i," why is it not also correct to make a similar change in the pronunciation of the "i" in "window" and other similarly constructed words? Allow me as an appreciative reader to compliment you on the interesting columns you conduct in THE ETUDE. *It has been of great educational value to me and one of the best features of the magazine.*—Claude B., Clinton, Washington.

A. The word *"wind," with a long "i" vowel may be found in Shakespeare* and in many other words which may be classified as archaic; yet they occur and are not considered wrong in pronunciation. Here are a few words, different parts of speech, including some nouns, and ending with a quotation from Pope, from which you will see that even he allows the long "i" in the word. "Bind, find, *mind*, blind, *hind*, kind, grind, *rind*, *wind*, and the noun, "wind," as it is frequently pronounced.

In praise so just, let every voice be join'd,
And fill the general chorus of mankind.
POPE.

These unusual pronunciations are allowed by what is known as "poetic license," for the sake of rhyme. Except when so used all words should be sung with the same pronunciation as in correct speech.

Your gracious words of commendation are gratefully acknowledged; we do what we can to instruct and to amuse.

"Language is not subtle enough, tender enough, to express all we feel, and when language fails, the highest and deepest longings are translated into music."—ROBERT G. INGERSOLL.

A Fairy Folk Recital

(*Continued from page 706*)

the room, then suddenly discovers the loss of her silver pencil.) The scoundrel! He's taken my silver pencil! I'm *so* glad he didn't take my fairy-book, though. (*Picks the book up, and again turns the pages.*) What a lovely picture of Red Riding-Hood!

Red Riding-Hood

Oh, that was taken when I was a *little* girl!

Gwen

How you startled me! Are you on the way to see your grandmother?

Red Riding-Hood

Yes. But since the forester killed the wicked wolf I'm not afraid. Now it's a joy to go through the woods. I run and skip—like this! (*Goes to the piano and plays her piece.*)

Gwen

I like that. Please play me another.

Red Riding-Hood

Not today, for my mother told me to hurry. Goodbye.

Gwen

Goodbye. (*Exit* Red Riding-Hood.)

Gwen

I wonder who is crying. Perhaps it is Bo-Peep, who has lost her sheep.

(*Enter* Topsy, *sobbing.*)

Gwen

Why, little girl, who are you?

Topsy (between sobs)

Just Topsy.

Gwen

What's the matter? Can't you tell me?

(Topsy *shakes her head.*)

Gwen

Please.

(Topsy *goes to piano and plays.*)

Gwen

I understand. Your master is dead. Don't take it so hard. Please don't.

(Topsy, *continuing to cry, leaves the room.*)

Gwen

So the piano can bring comfort row, too. I hadn't thought of that *to chair and sits down.*)

(*Enter the* Prince *and* Cinderell

Gwen

How beautiful you are!

Cinderella

Am I? Then it's because I a No longer have I to sit in the cin I live in a palace, and I can hav dresses like this. Why, I even piano to play on, something I've w my life.

Gwen (*aside*)

Piano again! (*Turns to Cin* Won't you play for me?

Cinderella

Certainly!

Prince

And I'll play you the music to w soldiers march. (*They both play* Gwen *goes to* Cinderella *with a music.*)

Gwen

I wish you'd show me how thi be played.

Cinderella (*smiling*)

I'll come back tomorrow and sh But don't you think you had bett tice it yourself some more? A forget to count. (*Exeunt the* Pr Cinderella.)

(Gwen *goes to her chair, picks story book, and once more falls* The fairy *comes in, touches h leaves.* Gwen *sighs, yawns, rubs and looks around sleepily.*)

Gwen

Why, where are they? Cindere here . . . . . They played pieces them. . . . . (*Wide awake*) I g better practice more myself! (*piano and plays a piece.*)

THE END

MUSIC EXTENSION STUDY COURSE

(*Continued from page 702*)

A GAME OF MARBLES and RUN AND TURN A SOMERSAULT

By N. LOUISE WRIGHT

Two short melodies by N. Louise Wright, each in the five finger position and well adapted for rote teaching. The words help to stir the childish imagination. Just the sort of pieces that stimulate the little one to want to practice a little more.

A LILY-PAD BOAT

By M. ADAIR

One of the tuneful pieces for which Miss Adair knows so well write. A good six-eight rhythm be preserved, to suggest the gentle of a lily-pad, used in this instan boat. Observe carefully the s quarter-notes in the left hand, foll *staccato* eighths; and you wil achieve the desired rocking moti

VIOLIN QUESTIONS ANSWERED

(*Continued from page 740*)

interested in buying these fiddles from the Indians, as the prices asked for them seem very reasonable.

Cello Position.

E. K. H.—The bridge of the cello is set at right angles to the top of the instrument, and the feet of the bridge occupy a position opposite the inner notches, which you will find in the *ff* holes of the cello. The sound-post is set in a perpendicular position directly back of the right foot of the bridge. In some cellos this position will be a little further back than others, to give the best results. The best position can be found only by experimenting. 2—There is nothing in violin playing analogous to the "thumb position," as used in cello playing. When playing in the thumb positions on the cello, the left hand quits its regular position, and the thumb is placed squarely across and at right angles to the strings, at the point to make the required notes. The thumb acts as a moveable nut, while the fingers of the left hand are used to make the other notes in the position. For instance, the scale of C in the treble clef, commencing on the D string, would have the following fingering: thumb, 1, 2, 3 thumb (on the A string, g) 1, 2, 3. It is rather difficult to master these thumb positions without a teacher. At least try to hear good cello players and watch closely how they play.

Schradieck.

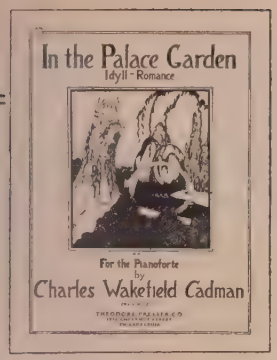
L. J. H.—To acquire facility in to develop strength in the fingers obtain practice in reading in the positions you can not do better tha the School of Violin Technics, by S You had better take up the first boo present state of advancement.

Imitation Guarnerius.

E. E. S.—The label in your vio fies that Peter Guarnerius (son o Guarnerius) made the violin in Italy, at the sign of Saint Teresa If the violin is genuine, it is wort thousand dollars, but, from your d I am quite sure it is only an worth only a moderate sum. No o a value on it without seeing it. a good violin, although an imitati

Forty Variations.

J. K.—By all means study th Variations," Op. 3, by O. Sevcik, f Types of bowings such as the follo treated at great length: *spiccato*, staccato, ricochet, flying staccato, and so forth. These studies are and the pupil really enjoys practic A pupil should finish the Kayser Op. 20 (three books), before tak up.



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An Announcement of Recent Publications in SHEET MUSIC and OCTAVO FORM

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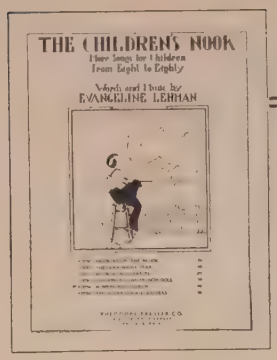

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MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

Advance of Publication Offers—October 1932

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

Book of Male Trios	25c
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Our Cover for this Month

In the striking cover on this month's issue of The Etude, the artist drives home the point that "Prosperity is the Fruit of Education" more forcefully than "a thousand words might do." The artist, F. Sherman Cooke, is well known to Etude readers through other of his superb covers which have appeared on previous issues.

True happiness should be a part of all prosperity. True happiness is a stranger to the one-sided man. That is why authorities agree that no educational program is complete without the balancing influence of the cultural arts. Music is the one art which everyone may find some way of enjoying and, especially when included in the education of a child, it is certain to prove a profitable, as well as a pleasant and beneficial, asset.

You May Examine New Music

While every teacher has certain favorites which the pupils in his community look forward to being able to play some day, there is always an urgent need for a good variety of material so that all pupils will not have exactly the same things to play. This thrusts quite a task upon the teacher, but that task is lightened considerably through the convenience of Presser's Monthly New Music Packages "On Sale." If you are an established teacher, all that is necessary is to address a note to the Theodore Presser Co., 1712 Chestnut Street, Philadelphia, Pa., and ask that packages of New Music be sent to you regularly during the teaching season, with return privileges at the end of the season on all music from those packages not used in any way. Settlement on the music used, or sold, to pupils is not required until the end of the teaching season (in June).

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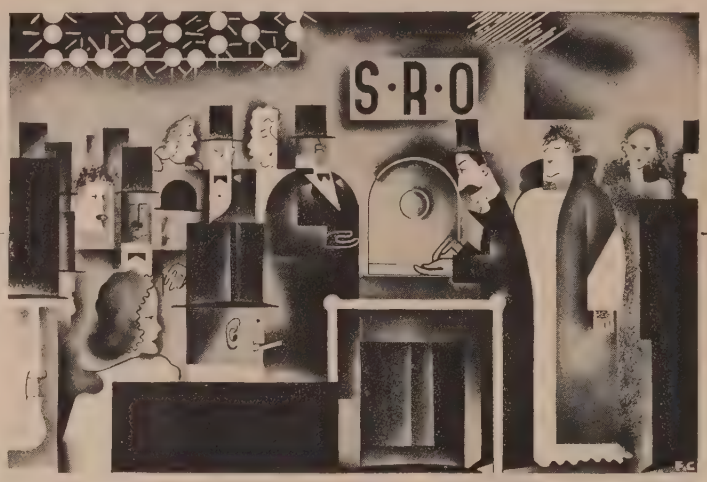
Space here does not permit telling all of the advantages of the examination privileges under the "On Sale" plan originated and perfected by the Theodore Presser Co. Full details will be sent gladly on request.



S.—R.—O.

S. R. O. (Standing Room Only) is the theatre man's only yard stick for success. No matter how "nifty" he may think his piece, no matter how the critics may rave about "a new step ahead in the glorious art of the drama," he knows that his "production" remains a question mark until he can gleam at a S. R. O. sign in front of the box office, meaning every seat sold out.

For the past four months, every issue of The Etude Music Magazine has been "sold out" despite the fact that we have been printing thousands more Etudes than we did a year ago.

Don't ask us the "why" of this. We like to agree with those numberless loyal Etude readers who say "The Etude is better and more necessary than ever." However, it may be due to the fact that people everywhere are turning more and more to the honest delights of real music study.

Your interest lies in the fact that you will probably not want to run the risk of missing a single Etude, only to find out later that that number containing some very useful and valuable feature has been sold out completely.

On the other hand, if you find yourself in need of copies of June, July, August or September 1932 to complete a series, we will scurry around and try to get copies for you. Thousands and thousands for decades have found that it pays to subscribe continuously for The Etude Music Magazine. Many of our friends point with pride to files of issues running back twenty, thirty and forty years. With *Harpers, The Atlantic Monthly, Scribners* and a few other publications, The Etude enjoys the greatest longevity in the magazine field.

Choral Art Repertoire

Mixed Voices

By Edward Ellsworth Hipsher

The advance of publication offer on this unique choral work is likely to be withdrawn any day, as the advance of publication price is good only before the volume appears on the market. The work is so well along at the time of the writing of this notice that we believe it will be the last opportunity for anyone interested to secure a single copy at the low advance of publication cash price of 50 cents.

So many of the immortal musical creations have been left to instrumentalists for presentation. The author of this book brings to choral groups the opportunity of presenting vocal adaptations of these master works. Every choral conductor, as well as every school supervisor having a competent mixed high school chorus, will be well repaid for making it a point to become acquainted with this collection of choruses which are substantial, yet novel.

No great thing is created suddenly. Let it first blossom, then bear fruit, then ripen.

—Epictetus

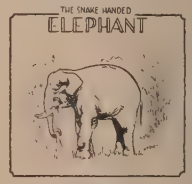
Christmas Music

With this reminder to choirmasters also the reminder that the Theod Presser Co. has the largest existing st of Christmas music of all publishers. shall be glad to suggest and send examination cantatas or anthems choirs or quartets ranging from the m amateur volunteer group to the fine p fessional quartet or the large, w trained choir. We even have canta for the junior choir or the choir women's voices only. Three favo Christmas cantatas written for two-p singing are *The Festival of the Nati* by Baines, *The Awakening* by Baines *The King Cometh* by Stults.

Just issued new this year is *The Wor True Light* by Stults. This is an attr tive melodious work for mixed voi which volunteer choirs can handle v successfully.

We have a descriptive folder on Chri mas Music—anthems, solos, etc.—wh may be had by just dropping a note to asking for one.

A Real New Teaching Ide



Ideas are ra but when a gro of clever peo get their hea together things velop. This ti it is our brilli American co poser, France B. de Leone one of our m widely kno poets, Edmu Vance Coo They have written a new book wh is designed to awake the musi interest of children in a very no way. It is called *Going Through the Z* There is a piece about each anim "Well, that isn't very new" you s "there are lots of animal books." Tr but this is the first of this kind. In fr of each piece there is a page showing picture of the animal in outline and un it is an extremely clever poem about animal. (The words are not to be su with the piece.) Wait,—you haven't the whole idea yet. The illustrations made so that they can be easily colo by the child, thus developing wonderful sense of proprietorship wh contributes so much to the interest of child. Therefore the book is known *Going Through the Zoo,* A Music Col ing Book. The pieces are graded fr second to third grade. You will w this book for your pupils and will hav fine time teaching it. The advance publication price is 40 cents, postpaid

Five-Cent Music Writing Bo

Public school music supervisors must ask whole classes of children com from the home of parents in all kind circumstances to buy their own writ books are particularly responsible for working out of this music writing which will cost the pupils but 5 cent copy. Spacing will be of a pract width for the average student's class home music writing and the book open upward in the convenient manne the usual stenographic note book.

For convenience in handling advance publication orders, the introductory in advance of publication on this *Cent Music Writing Book* is two co for 5 cents, postpaid.

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An International Musical Achievement

t as Antonin Dvorak employed oid themes in his great *New World* hony so has the renowned piano er and composer Isidor Philipp of the Conservatoire recently introduced, set of brilliant piano pieces, a series ndian Themes of unquestioned auicity. It came about in this way. own American Indian musical au-y, Thurlow Lieurance, was at Foun-ien and played a great many of these s for Philipp who at once realized great beauty. He then developed hemes in modern style, not as vari-after the old manner, but as inte-piano pieces. With consumate skill s exquisitely preserved the Indian sphere, but at the same time this is piano music, a real art achievement ned to take a permanent place in the ture of the instrument. The pieces dt extremely difficult. In the grad-ten they would rank from fourth enth grade but they are the kind of which will enrich a recital program greatly. The names of the pieces

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cred Two-part Choruses for Junior Choirs

By Paul Bliss

have several mighty fine collections Junior choirs, but once given good rial which has contributed toward success of their efforts, ambitious rs are impatient for other new num-Not every budget can stand pur-ng a dozen or so new numbers in o form each year but very few are ones that cannot cover the modest nditure necessary for a good collec-to freshen up the choir repertoire. Bliss, who stands pre-eminent as a or of flowing melodies and for his ctive arrangements of inspirations n from various sources, is respon-for this new book for junior choirs. cludes some of his original numbers with adaptations from classic com-rs. Texts are all good and every er is fitting for a junior choir's con-tion to the music of a worshipful ce.

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The advance of publication cash price, postpaid, is 30 cents.

Spring

"Around the Year" Series of Piano Solos

A little testing of this series was made in the publication of a volume of pieces entitled *Winter.* The idea seems to be very pleasing, particularly since so many attractive pieces in the spirit of each season are available. Already our editors have a host of piano pieces with Spring titles and having characteristics and the suggestion of Spring and its fineness in their musical makeup. Several experts will select most carefully from these numbers fifteen or so that will make a nicely balanced variety of piano pieces in the early intermediate grades. The whole album suggests a program, or a portion of a program, featuring the thought of Spring; individually, the pieces will make fine numbers for study or diversion.

The advance of publication cash price is 30 cents a copy, postpaid.

Sacred Trios for Women's Voices

The gentler sex is noted for its loyalty and dependability in attending church services and in carrying out church duties undertaken. These characteristics save the day for many a church depending upon volunteer singers. Many churches are lacking in anything in the way of male voices but even where these are available, the wise choirmaster will have the ladies rehearsed in numbers which do not require any assistance from male voices. Singing as a trio or a three-part chorus, women's voices are effective and pleasing in the presentation of anthems such as will be given in this collection. There will be somewhere around twenty numbers, drawing upon the best efforts of well known writers.

In taking advantage of the advance of publication offer, you may secure one copy of this volume for the cash price of 35 cents, postpaid.

From Many Lands

A Musical Sketch
By Mildred Adair

This new sketch is virtually a published exhibit of the original and ingenious procedures used by many teachers to make pupil recitals entertaining, along with the demonstration of progress made by pupils. Nothing is more encouraging to the students than to be able to give an audience something worth while through their musical accomplishments. This sketch calls for the costuming of the children as various nationalities and besides various piano pieces for easy grades for some to play, there is also one excellent violin solo, a rhythmic orchestra number and even a little piece in which four youngsters are called upon to play at one piano. Things are worked out in a nice sequence with some singing and opportunities for some dancing numbers.

The advance of publication cash price is 25 cents a copy, postpaid. Only one copy may be secured at this price.

The Vision of Scrooge

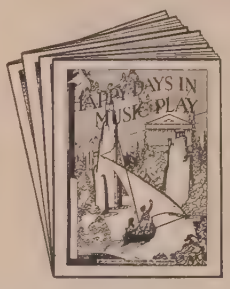
From Dickens' "Christmas Carol"
A Cantata for Two-Part Chorus of Treble Voices
By William Baines

The world is full of folk who love to read again and again Dickens' *Christmas Carol.* What a treat it will be to have some of the high lights of this gem displayed to fine advantage through the rendition of this two-part choral work by William Baines. The various spirits appearing to old Scrooge make up the solo offerings in this cantata. Running about thirty minutes, without any difficulties for the singers either in the vocal range or the character of the music, this cantata will make a good impression on any audience.

The advance of publication cash price is 20 cents a copy, postpaid.

Happy Days in Music Play

In Four Parts



Already many teachers of piano classes have been using, in the complete edition, *Happy Days in Music Play* to follow the use of *Music Play for Every Day* as published in four parts for convenience in group use. It is in response to the expressed wish of many of these teachers for *Happy Days* in four parts that we are making the investment in an edition so divided. *Music Play for Every Day* and its sequel, *Happy Days in Music Play,* are filled with original and attractive features which hosts of practical teachers have declared make them the best obtainable class or private piano instruction books for youngsters between the ages of five and eight years.

As *Happy Days in Music Play* soon will be on the market in four parts, teachers desiring to take advantage of this advance of publication cash price of 20 cents for each part will do well to act immediately. In ordering, be sure to state if you want all four parts (total, 80 cents in advance of publication) or which of Part One, Part Two, Part Three and Part Four are desired.

Songs of Charm

High Voice—Low Voice

There are to be two companion volumes of this title—one for high voice and one for low voice, so it will be necessary to indicate which voice is desired when placing an order. The chief aim upon the part of the editors of these volumes in selecting the approximately fifteen songs for the compilation is to include only those delightful vocal gems which, in their simplicity, are charming in melody to satisfy the singers and audiences, yet containing musical qualities to satisfy the discriminating. While leading concert artists will find in these volumes worth while selections for little program groups or encore numbers, the teachers also will find them ideal for some of the first efforts of student singers.

The advance of publication cash price is 30 cents a copy for either the high volume or the low volume.

Music of the Flowers

Album for the Pianoforte

When this album is completed, it is going to be a fine musical bouquet. It is to present a generous selection of charming pieces to which composers have given flower titles as indicative of the flower in nature's beauty pageant that inspired the composition. For a number of seasons, we have noted that teachers have been particularly partial to pieces with titles that would fit into flower recitals, and we look forward to real commendation being earned by this collection of attractive medium grade piano pieces.

Send your order now for a copy at the advance of publication cash price of 35 cents, postpaid.

He Lives, the King of Kings

An Easter Cantata
By Anna Priscilla Risher

Easter? Yes, it is just around the corner for those who are responsible for the music which adds to the glory of this festal time in church services. It will be but a matter of weeks before this new Easter cantata by Anna Priscilla Risher will be delivered from the binderies as the plates already are engraved. This means there is need for immediate action upon the part of choirmasters who would enjoy the low advance of publication cash price of 30 cents for a single copy since this price will be withdrawn immediately upon the publication of the work. The text is by Juniata E. Roos, well known writer and poet, and the music well measures up to the high standard of attractive, melodious material which one might expect of a composer as gifted as Miss Risher. The cantata will take about twenty-five minutes at the most to perform. It is for mixed voices, with grateful solos for the various voices.

Brass Quartet Collection

The remarkable development of school bands and school orchestras has brought forth many accomplished performers upon brass instruments. It is not always easy for these instruments to make contributions to musical programs or other general entertainment programs apart from the full band or orchestra ensemble which they have been playing. This is chiefly due to lack of suitable material for other performances. This collection will make it possible for a group forming a brass quartette to step forth with some very satisfying selections to delight audiences. The numbers will be attractive and of good quality and the arrangements will be effective yet there will be no great technical difficulties demanded of any player.

The set of four parts, complete, is offered in advance of publication at the cash price of 80 cents, postpaid.

Young Men's Chorus and Quartet Book

High school youth and college freshmen ages represent a period for which the supervisor, or director of singing, needs must be careful in the selection of material. It is to supply the demand for material of an interesting character yet conforming to required limits and vocal ranges that this collection is being prepared. While the amateur male quartets which many young men delight in forming will find the numbers in this collection most desirable for their repertoires, the chief purpose for its publication is to cover the needs first mentioned. Most assuredly, anyone interested in young men's choruses or quartets will be well repaid for investing in a first copy of this book at the attractive in advance of publication cash price of 25 cents a copy. Only one copy may be had at this price.

Trio Repertoire

For Violin, 'Cello and Piano

The success attending our comparatively recent publication, *The Trio Club,* collection for violin, 'cello and piano, exceeded our most sanguine expectations. As in everything else when folk get something good from one source, they want more. Therefore, we set about to find more good material that might be presented in effective trio arrangements. Success attended these efforts and, as a result, we are announcing this new collection, *Trio Repertoire.* It will prove a very dependable and a very useful collection of attractive numbers that will satisfy the good amateur group as well as the professional group.

Certainly it is a rare opportunity to place an order for a copy of the three parts complete for only 90 cents, postpaid, in advance of publication.

(*Continued on page 752*)

Book of Male Trios

In music a trio always has been a popular vocal or instrumental group but it has been only recently that the male trio has been utilized to any extent. Various popular radio broadcasts perhaps have been more responsible for the forming of such groups than anything else. A publisher's duty is to produce accepable material of any character being sought. Theodore Presser Co. always has strived to furnish publications to fit any specific classification for which music of a good character with attractive qualities is desired. It is a great pleasure to be able to make a compilation that will give numbers in three-part harmony for male singers. As a general rule, the use of piano accompaniments will be optional. Besides being of value to male trios, this collection is sure to be of interest to school supervisors who want three-part chorus work for high school young men.

A single copy may be ordered in advance of publication at the low cash price of 25 cents a copy, postpaid.

Distinctive Male Quartets

Especially Designed for Radio and Concert Use

Everybody likes to hear a male quartet composed of good voices backed by commendable singing abilities. Whether it be a good amateur group or a fine professional quartet entertaining in the radio or concert field, this forthcoming publication, *Distinctive Male Quartets,* will prove a decided asset in giving variety to programs offered. While there is quality in the material being placed in this collection, there is a sensible avoidance of numbers that would have such unusual demands as to require too much rehearsing. These numbers will please the audience and also be gratifying to the singers.

The advance of publication cash price for a single copy only is 35 cents, postpaid.

The Little Scarlet Flower

An Operetta in Three Acts

Book and Lyrics by Monica Savory

Music by Bryceson Treharne

This is a gem among operettas. It has everything that amateur performers could ask in the way of melodious, singable numbers and the story upon which this musical play is based commands interest from start to finish. Audiences demand so much mixed into entertainment served to them, and all of the good things that might be demanded seem to be offered in this charming operetta. Most any group of amateurs of any ability, from the high school group up, will find this a very acceptable vehicle for their talents. It offers opportunity for as elaborate a staging and as full a production as any director might desire, although a lot in this direction is not essential to a successful performance.

The advance of publication cash price for a single copy is 30 cents, postpaid.

Selected Chorales

By Johann Sebastian Bach

When a director has his choral group so trained as to be able to render faultlessly the glorious contrapuntal vocal works of this master, he has achieved for himself and his singers a high standard of choral work. With so many fine singing organizations now developed in this country and so much serious work being undertaken by mixed groups in high schools, normal schools and colleges, we are setting about to make available a convenient compilation of approximately thirty of the most interesting of the Bach *Chorales.* Incidentally, every serious music student would do well to secure a copy of this volume for a study of the strong contrapuntal style utilized in them.

The advance of publication cash price for a single copy only is 35 cents, postpaid.

Advance of Publication Offers Withdrawn

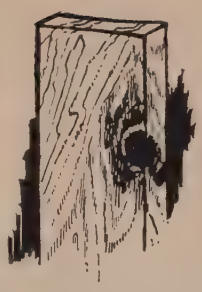
Timely, indeed, are the new publications we are privileged to announce this month. School music supervisors, and those who have in charge the selection and preparation of the Christmas program for church or Sunday School, will be particularly interested. These three works are now ready for distribution and the advance of publication price is withdrawn. Single copies may be obtained for examination on the usual liberal terms extended teachers and active music workers.

The World's True Light by R. M. Stults, the most recent of this prolific composer's musical works for the church service, is a Christmas cantata suitable for rendition by the average choir. Pleasing variety is obtained by the frequent introduction of solos and group numbers and the organist is also given opportunity for solo work. The cantata is in three parts *The Prophecy, The Prophecy Fulfilled* and *The Wondrous Star.* These may be presented separately, or as a complete cantata lasting from 40 to 45 minutes. Price, 60 cents.

Santa Claus' Christmas Party by C. E. Le Massena is a sparkling little operetta for juveniles, with lilting tunes and a rather humorous story, requiring less than an hour for performance. Both Sunday School and day school classes will welcome the opportunity of presenting this modern, tuneful playlet. Price, 60 cents.

Great Days of the American Revolution by Rob Roy Peery is a cycle of eight numbers for a school chorus of mixed voices. The text, by Frederick Martens, telling of the important battles of the Revolutionary War offers teachers a splendid opportunity to correlate the studies of music and American history. The stirring choruses may be used separately, or as a group, for patriotic programs. Price, 60 cents.

"KNOTS" AND "NOTS"



The greatest builders in the world are educat and the materials they use should be the best sel tion available. The master carpenter building for p manency wants the choicest lumber without "kno or blemishes. Sometimes, these are not discove until the lumber meets the hammer or the saw whe is then quickly tossed aside for a more substantial pi

Teachers and active music workers soon disco in their careful examination of music those things wh they should "not" use. The things they do find merit are the numbers which publishers have to pr again and againi n order to have an adequate stock on hand to meet cont ued current demands.

Looking at a publisher's printing order for one month does not the whole story, but the professional musician who watches each mo these leading items selected from the publisher's printing order will g acquaintance with music publications which have been tried, tested a found satisfactory

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
23666	The Bobolink—*Ketterer*	1	$0.30
6944	My Dolly's Birthday — *Spaulding*	1	.25
24425	My First Dancing Lesson (*Waltz*)—*Johnson*	1	.25
24871	Marigold—*Grey*	1½	.25
15488	Over the Top (*March*)—*Rolfe*	2	.25
3771	Sunset Nocturne—*Read*	2	.35
30010	Meditation—*Morrison*	4	.50
3586	Solfeggietto—*Bach*	5	.25
18031	May-Night—*Palmgren*	6	.30

SHEET MUSIC—PIANO ENSEMBLE

30112	The Stars and Stripes Forever! (*Duet*)—*Sousa*	3	.75
3142	Over Hill and Dale (*Two Pianos, Eight Hands*)—*Engelmann*	3	.90
22582	Largo, from "Xerxes" (*Two Pianos, Eight Hands*)—*Handel*	3	.70
7404	Hungary (*Duet*)—*Koelling.*	4½	.75

PIANO INSTRUCTORS

First Year at the Piano (*Complete*)—*Williams*	1.00
Book for Older Beginners—*Williams*	1.00

PIANO SOLO COLLECTIONS

Crown Collection	.75
Sonatas, Volume One (*Presser Collection 160*)—*Mozart*	1.50

SHEET MUSIC—VOCAL SOLOS, SACRED

30099	My Redeemer and My Lord (*Low*)—*Buck*	.75
30120	I Shall Not Pass Again This Way (*High*)—*Effinger*	.50
30175	Behold the Master Passeth By (*High*)—*Hammond*	.50

SHEET MUSIC—VOCAL SOLOS, SECULAR

30130	Danny Deever (*Med.*)—*Damrosch*	.75
30208	The Last Hour (*High*)—*Kramer*	.60

GOSPEL HYMN COLLECTION

Gospel Hymns—1 to 6—Complete (*Large type, cloth bound*)	1.50

OCTAVO—MIXED, SACRED

35185	The Day is Past and Over—*Speaks*
10320	O Lamb of God—*Stults*
6220	Lovest Thou Me—*Solly*
20141	Te Deum in F—*Tompkins*
15784	Thou Will Keep Him in Perfect Peace—*Williams*
10497	Fierce Was the Wild Billow—*Noble*
10214	Praise the Lord—*Randegger*
15766	Evening and Morning—*Oakeley*

OCTAVO—MIXED, SECULAR

15572	Love Song from "The Red Willow Pueblos"—*Lieurance*
20804	Rockin' in de Win'—*Neidlinger-Marzo*
6261	As Pants the Hart—*Handel-Orem*
20594	The Singers—*Gaul*
265	Hail! Orpheus, Hail!—*DeKeef*

OCTAVO—TREBLE, SECULAR, THREE-PART

20486	Sleepy Hollow Tune—*Kountz*
35081	My Tender Songs would be Flying—*Hahn-Taylor*
35170	Moonlight—*Beethoven-Spross*
15532	A Song of the Sea—*Stults*

MUSICAL LITERATURE AND THEORETICAL WORKS

The Standard History of Music—*Cooke*	
Harmony Book for Beginners—*Orem*	
Child's Own Book of Great Musicians—(*Bach*)—*Tapper*	
Young Folks' Picture History of Music—*Cooke*	

ORGAN COLLECTION

Wedding and Funeral Music—*Kraft*	

ELEMENTARY MATERIAL

Grimm's Note Spelling Book—*Grimm*	

BAND

34006	El Capitan—*Sousa*
34021	Mighty Lak' a Rose—*Nevin*

ORCHESTRA

Crown Orchestra Book—*Each Part* .30—*Piano Acc*	
Presser's Standard Orchestra Book—*Each Part* ...30—*Piano Acc*	

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Unusually low terms have been arranged with publishers of wanted magazines that Etude readers can purchase these publications in combination with our magazine at exceptionally substantial reductions. See display advertisement in another section of this issue.

It is not too early to consider gift buying for Christmas. No better, nor more appreciated, gift can be selected than a good magazine and especially, for a music lover, The Etude. Select your combination of magazines and we will hold your order until any date you desire the subscription to begin. Periodicals in a combination may be sent to different addresses if desired.

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Where a magazine or combination of magazines is intended as a holiday gift, a fine Christmas gift card giving your name as the donor will be sent if requested at the time the order is placed. Act now, and relieve yourself of perplexing gift problems.

Beware of Swindlers

Many fine men and women earn t livelihood through taking orders for p odicals. Unfortunately, there are also many unscrupulous so-called canvas who take advantage of the public offering magazines at unauthorized prices"—pocketing the money and not sending the subscriptions to the m zines they claim to represent.

Take no risk in paying out cash strangers unless you are satisfied their credentials that they are ho Read every contract or receipt off you carefully before paying any mo No agent is authorized to change a ceipt. Accept no ordinary "station store" receipt. Accredited represe tives invariably carry the official rec of the company whom they repre We cannot be responsible for the of swindlers.

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Thousands of music lovers have secured, without expense, fine articles of merchandise through placing Etude Music Magazine subscriptions. Make it a point to ask every musical friend if he or she is a subscriber to The Etude. If not, there is your opportunity. It will cost you nothing to collect $2.00 for a year's subscription, but you will be able to secure many a useful gift without one penny cash outlay. *Note the Following Articles Selected at Random from Our List of Premiums.*

LADIES CARRY-ALL POCKETBOOK—Finished in a dull leather and useful for carrying bills, coins, house and car keys, passes, cards and tickets. Only one subscription.

NEW BON-BON JAR—Made of tinted glass, attractively etched and has a chromium cover topped by a tinted knob. A fine gift for securing three subscriptions.

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PEWTER FLOWER POT—You will be delighted with this novel and attractive pot for small plants. Made of solid pewter with a removable terra-cotta lining—3½" high. Only one subscription.

Send post card for complete list of premiums offered for new subscriptions to The Etude Music Magazine (not your own).

WORLD OF MUSIC

(Continued from page 683)

[...]NZ ZEIGFELD, famous as a [...]k producer of musical comedies, [...]way in Los Angeles, on June 22nd, [...]e of sixty-three. He was the son [...]lorenz Ziegfeld, founder and long [...] of Chicago Musical College. His [...] chairman of the musical exhibits [...]olumbian Exposition of 1893, sent [...] Jr., to Europe to bring military [...]r this World's Fair, and thus [...] him as an impresario. Among [...] started to fame were Anna Held, [...]rke, Marilyn Miller, Will Rogers [...]

[...]ER'S "PARSIFAL" celebrated [...]er its golden anniversary, as July [...]eted just a half century since [...]gious work had its first perform[...]ny stage, at Bayreuth.

[...]ELLINI MUSEUM of Catania, [...] been enriched by receiving an [...]ed manuscript of the first scene [...]cond act of "La Sonnambula."

[...]McCORMACK recently celebrated [...] the twenty-fifth anniversary of [...]ppearance there as a singer. Dur[...]festivities he expressed the hope [...]ight be allowed to celebrate his [...]ubilee. He thus would join the [...]mpany of Adelina Patti, Ernestine [...]-Heink, Sims Reeves and Mattia [...]

[...]HAWAIIAN GUITAR TEACH[...]SOCIATION met on August 5th to [...] Cleveland, Ohio, for its second [...]Convention. Among the subjects [...] were "The Psychology of the [...]acher's Supervision and Retention [...]Pupils" and "The Significance of [...] the Hawaiian Guitar." There was [...]ate exhibit of interesting new in[...] and of articles pertaining to the [...] Guitar.

[...] THE BUENOS AIRES muni[...]vas asked by the Argentine Gov[...] to curtail or suspend the season [...] at the Colon Theater, it declined [...]ral appeal for economy, making [...]concession that it would engage no [...]onductors.

[...]ENRY WOOD some weeks ago [...]oncert of contemporary English [...] the Kursaal of Scheveningen, the [...]summer resort near The Hague,

[...]TY "BOY" CHOIRS of Chicago [...] joined in a festival service at St. [...]new's Church. There were six [...] choristers (boys and men) in all; [...] from the regular "Service," they [...]aikovsky's *Hymn to the Trinity* [...]in's *Ho, Every One That Thirsteth.*

[...]FAMOUS PROMENADE CON[...]at Queen's Hall of London opened [...]on on August 6th, with Sir Henry [...]ho has been their only regular [...], beginning his thirty-eighth sea[...]ght programs will be devoted to [...], eight to Wagner, four to British [...], the same number to Bach and to [...]hree to Haydn and Mozart, two to [...]sky and one each to Schubert, [...]ohn and Brahms.

[...]WENTIETH BIENNIAL SÄNG[...] of the Norwegian Singers Asso[...]as held in the first week of July [...]son, Wisconsin. There was a [...]chorus of one thousand singers [...]ven states and one Canadian

[...] BRUNO WALTER, at a London [...]n April 20th, appeared as soloist [...]Concerto in A for Piano" by Mo[...] at the same time he revived the [...]f an earlier century by leading the [...] while he played.

[...]EONARD MARSH, a blind musi[...]master of the Brighton (England) [...]r the Blind, has lately received the [...]f Doctor of Music from Durham [...]y. The National Institute for the [...]rnished Mr. Marsh with Braille [...] all books and scores needed for [...]nd this is said to be the first in[...]here in England a blind person [...] the Doctor of Music degree by [...]ion.

"THE DESERT SONG" was, so far as learned from reports, the great success of the Municipal Opera Company of St. Louis, in its summer season at Forest Park. At a single performance there was an audience of ten thousand people with twenty-five hundred turned away.

TWELVE FREE BAND CONCERTS were given in August in New York City and its environs, financed by the fund raised when Toscanini came from Italy last April to lead the Emergency Aid Benefit Concert of the New York Philharmonic-Symphony Orchestra. The forty players of each of the three bands were recruited from able but unemployed musicians; and leaders were chosen from the bandmasters of regiments of the New York National Guard.

WILHELM FURTWÄNGLER has resigned as musical director of the Bayreuth Festival of 1933, his reason being given as due to "differences with Frau Winifred Wagner who . . . reserves the right of ultimate decisions in all artistic matters." Arturo Toscanini has been called to the vacant place and will conduct the performances of "Parsifal" and "Die Meistersinger."

THE UNIVERSITY OF GEORGIA (Athens), presented its eighth season of summer opera in the week of July 11th, when Verdi's "La Traviata" and Puccini's "Madama Butterfly" were given with casts including Queena Mario and Fred Patton from the Metropolitan Opera Company, Dimitri Onofrei of the Philadelphia Grand Opera Company, and Francesco Curci from La Scala. Settings and costumes were secured from the Metropolitan. Among operas of former seasons have been "Il Trovatore," "Romeo and Juliet," "Samson and Delila," "Faust," "Rigoletto," "Martha," and "Cavalleria Rusticana."

FRANZ SCHREKER has severed his connection with the Hochschule für Musik in Berlin, because of the unsympathetic attitude of many of the faculty engendered by the preëmptory appointment of Schreker by the Ministry of Fine Arts, in 1920, after unsuccessful negotiations with Max von Schillings, Paul Bekker, Wilhelm Furtwängler and Karl Muck. Politics also had a hand in the game.

CONCERTS AT TWELVE CENTS, and said to be of an excellent quality, have been enjoyed this last summer in Berlin, through the coöperation of the City and the Berlin Philharmonic Orchestra.

COMPETITIONS

PUBLIC APPEARANCE under the auspices of the MacDowell Club of New York City is offered to instrumentalists, singers and chamber music groups. For particulars write to the Music Committee, MacDowell Club, 166 East 73rd Street, New York City.

A EUGENE YSAŸE VIOLIN PRIZE is announced by a committee formed at Brussels, Belgium, for the purpose of erecting a memorial to the eminent Belgium violinist. The contest is international, and information may be had by addressing the Ysaÿe Violin Prize Committee, in care of the Brussels Conservatory of Music.

THE NATIONAL FEDERATION OF MUSIC CLUBS and the Schubert Memorial, Inc., coöperating, offer prizes or New York appearances, in the value of one thousand dollars each, to be awarded to young artists in the use of piano, violin, cello, organ, woman's voice, man's voice and operatic voice. Entrances close November 15th, and particulars may be had from Mme. Olga Samaroff, 1170 Fifth Avenue, New York City, or from Mrs. Byrl Fox Bacher, music department, University of Michigan, Ann Arbor, Michigan.

A PRIZE OF FIFTY DOLLARS is offered for the best two page composition of the better class, in waltz, ballad, or popular song form. Full particulars may be had from the Music Editor of the Hilltop Magazine, High Springs, Florida.

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THE ETUDE CHRISTIAN HERALD Regular price	$2.00 2.00 $4 00	Both $2.75 Save $1.25
THE ETUDE AMERICAN HOME Regular price	$2.00 1.00 $3.00	Both $2.60 Save 40c
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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

The Fairy Lesson

By H. Cornell

Daisy Alice dropped her music on the piano and ran out into the garden.

"It certainly is discouraging," she said out loud to nobody in particular. "I played every note exactly right. I used the right fingers, and I got the time right, too; but Miss Hanley gave me a bad mark in expression, and she says I cannot play at the recital unless I improve."

"Nobody would like to hear you play, anyway," piped a small voice.

Daisy Alice looked down and saw a tiny, gauzy-winged fairy swaying on a yellow primrose.

"Why wouldn't people like to hear me?" asked Daisy Alice. "I think you're very rude."

"Well, it's time some one told you the truth," snapped the fairy. "You think you play well because you get the notes and the fingering and the time right, but you never think about making your playing *interesting*."

"Am I supposed to think about that?" asked Daisy Alice, doubtfully.

"You are if you want people to enjoy listening to you," the fairy answered, impatiently.

"Your playing is too monotonous—too 'all the same,'" continued the fairy. "Your *loud* tones are not very *loud*, and your *soft* tones are not very *soft*. Your *legato* notes are only half *legato*, and your *staccato* notes are only half *staccato*. Your *crescendos* sound the same as your *diminuendos*, and your *accelerandos* sound very much like your *ritardandos*." That's why your teacher gave you a bad mark in expression."

"What color do you like best?" asked the fairy, suddenly, before Daisy Alice could say anything.

"Pink," answered Daisy Alice, promptly.

Instantly a change came over the garden. Everything was pink. The sky was pink, and so were the trees. The gate was pink, and the picket fence was pink. A pink fairy was swaying on a pink primrose leaf.

Daisy Alice looked down at her dress. Five minutes ago it had been blue linen, but now it was pink. She saw that she was wearing pink stockings and pink patent leather slippers.

"How do you like it?" asked the fairy.

"I think everything looks too much the same," replied Daisy Alice. "I like pink, but I don't want everything to be just one color."

"Well, then, tell me what you think of the concert," said the fairy, fluttering its wings.

As the fairy spoke, some pink birds that had been flying among the pink branches of the elm tree began to sing. To Daisy Alice's disappointment, they sang just one note over and over. Soon the crickets joined in from their hiding places in the pink grass, but they, too, sang the same note that the birds sang.

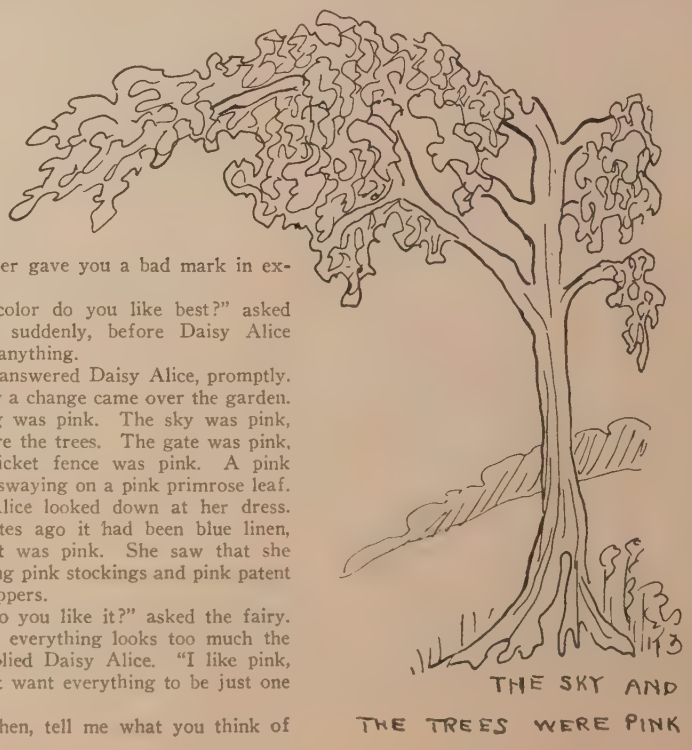
"I think everything is very uninteresting this way," complained Daisy Alice. "I like more variety."

Daisy Alice rubbed her eyes. She was once more wearing her blue linen dress, her white stockings, and her black patent leather slippers. By the white picket fence rose the brown trunk of the elm tree. Among its green leaves fluttered robins, bluebirds, and wrens, singing beautiful bird melodies to the accompaniment of the cricket orchestra hidden in the green grass. Above a yellow primrose hovered a lavender butterfly.

"That fairy must have flown away very quickly," said Daisy Alice, looking around. "But I think I understand what it was trying to show me. Now I shall try hard to make my playing so interesting that people will love to listen to it. How pleased Miss Hanley will be!"

"You shall certainly play at the recital, Daisy Alice," said Miss Hanley, at the next lesson. "I think some kind fairy must have shown you the secret of expressive playing."

"A fairy *did* show me!" laughed Daisy Alice.



The Note Race

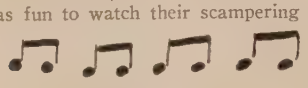
Charles Knetzer

A WHOLE-NOTE started on a race
With steady, slow and even pace.
It counted one, two, three and four,
And then, poor thing, could go no more.

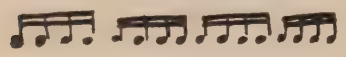
Two HALF-NOTES said, "We'll show you how
To win the race. Just watch us now."
Each counted two, from one to four,
And then, alas, their race was o'er.

Four QUARTERS loomed up, shining black,
Who thought in speed they would not lack.
One count each made, with pomp and show,
And then they could no further go.

Eight EIGHTH-NOTES came with eager smile.
"We'll show you how to run, the while."
They started out, two to a beat—
'Twas fun to watch their scampering feet.

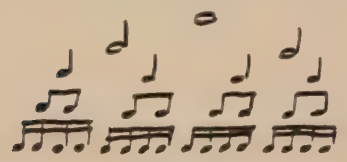


Next came SIXTEENTHS with breathless speed,
Stamping the ground like fairy steed,
Took sixteen steps to WHOLE-NOTE'S one,
And thought that now the race was won.



Up spoke the WHOLE-NOTE, "Such conceit
I never thought that I should meet.
Though I am slow my lungs are strong,
And that is why my breath is long.

"I'm like the Giant Brobdingnag
Whose pace was never known to lag.
And you, poor things, you have to run
For sixteen steps while I take one!"



"And now to show my word is true,
I'll gobble up and swallow you.
Just step inside, there's ample room.
You naughty notes shall meet your doom!"

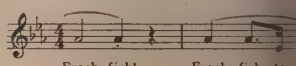
Street Cries

The Fish Man

By Olga C. Moore

A house boat on the river
Is home for fishman Ned.
It's tied among the willows
And anchored safe, 'tis said.

Ned brings his strings of fi
And sells them on the way,
And you can hear him calling
"Fresh fish, fresh fish, toda



Near-Sighted Spectac

By Helen Oliphant Bat

"I've found your spectacles, gr
called Marianna. "You left them
sun porch."

"Thank you, my dear," replied g
"And because you are a good girl a
do helpful errands, I have a pre
you."

As Marianna eagerly untied t
package, she was wondering if sh
enjoy this present as much as t
lovely presents grandma had gi
To her surprise and disappointme
should the package contain but
pair of ugly spectacles with bi
rims. Marianna tried hard to
pleased, but really she didn't
grandma couldn't have chosen so
different.

"These glasses," said grandma,
girls who are musically near-sigh

"What do you mean by that?
Marianna, becoming interested
strange glasses.

"I mean that you don't look far
ahead. You never see but the
or chord that you are playing.
so busy struggling with each me
you come to it, that you fail to ge
picture of the whole piece. Now
these magic musical spectacles, an
look at this *Hunting Song*, by
Schumann."

"Oh," cried Marianna, "I can se
wearing his hunting clothes and
his gun. Bozo, our bird dog, is
because he has found a covey
Watch him point with his front
and his tail stretched out in back.
Father has shot a bird. Bozo is
to bring it to him."

Marianna ran to the piano an
the hunting song with the fire
thusiasm of a real hunter. For
time she knew what it was to

"Thank you for these wonder
tacles, grandma. I am going to
all my pieces through them, and I
you that I will never be musical
sighted anymore."

JUNIOR ETUDE—(Continued)

Famous Operas

No. 14

Samson and Delilah

opera of "Samson and Delilah" ounced day-lee-la) is somewhat un- in several respects. In the first the subject is taken from the Bible, makes it more like oratorio than though of course oratorios are without action. It might therefore led an acted oratorio.

the second place it has no overture, eras generally do, and the scene in very ancient times, about 1150

nt-Saëns wrote this opera in 1877, is considered his masterpiece. His

SAMSON AT THE GRINDING-WHEEL

lates are 1835-1921 and you can read him in the little Biographies, in the 1929, Etude, or in your History of

scene of the opera opens in the square of the town of Gaza, where Hebrews are lamenting their mis- es. Samson tries to cheer them and rage them.

ilah comes out of the temple, fol- by her hand maidens and flower and, while they dance, she sings a lovely song of spring, at the same time plotting the downfall of Samson.

Finally, after other beautiful songs, her plot begins to succeed and she gets the Philistines to take Samson captive, and after blinding him and putting him in chains he is forced to do the work of a slave and push the heavy stone wheel to grind corn for the Philistines.

In the end Delilah and the Philistines are celebrating Samson's downfall and enjoying his misery, when he asks a young boy to guide him to the pillars of the temple. Offering up a prayer for strength, he pushes apart the marble columns which collapse at his touch, and the temple falls in ruins on the people.

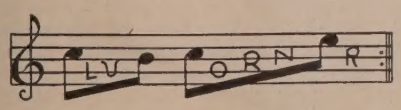
There are many beautiful arias in this opera, and most of you have heard at least the contralto aria, *My Heart at Thy Sweet Voice.* The name of this aria seems a bit awkward in English, but those are the first words of the song in the English translation, for of course the opera was written in French.

This famous aria is obtainable on Victor records: No. 6590, sung by D'Alvarez; No. 6531, sung by Matzenauer; and No. 1422, sung by Louise Homer. *The Spring Song* is on the other side of No. 6590.

Nos. 4152 and 8159 give chorus numbers, the latter including solos by Martinelli; and the Philadelphia Orchestra, under Leopold Stokowski, plays the Bacchanale on No. 6823.

Columbia record No. 50213-D gives selections played by the British Broadcasting Company's Orchestra.

All of these records are worth hearing and popular, and you can even get easy piano arrangements of *My Heart at Thy Sweet Voice.*



Junior Etude:

re is another person who is interested sic. I saw a letter in the Letter Box Alice Richardson, saying she went five miles for her lessons. I go two ed and fifty-six miles every two , from Elfras to Saskatoon and re- for my lessons. I am studying the and enjoy it thoroughly, even though to travel such a distance. While up y last lesson I went to the Bicente- of Haydn and enjoyed the wonderful

From your friend,
Jean Briggs (Age 15),
Elfras, Sask.,
Canada.

B. Jean certainly holds the record so the matter of going a distance for s. Does any one else go a long distance? It would be interesting to hear from Jean again, about how long the trip takes, how she spends her time on the trip, and so forth.

Dear Junior Etude:

I have recently given my second solo recital though I have taken part in many class recitals. My program included a minuet by Bach, a minuet by Handel, *Sonata in C,* Clementi, *Joyous Peasant,* Schumann, *Rustic Dance,* Grieg, an improvisation of my own composition, and other numbers.

I am enclosing a kodak picture of me.

From your friend,
Katherine Singer (Age 10),
New York.

(*Katherine's picture is on next page*)

Clara Learns a Lesson

By Anna Lynn Miles

"Good morning," said Mr. Hart, as Jane Morton entered the studio.

Noticing that the little girl responded in a very indifferent tone of voice, he continued, "Well, what is the matter, Jane? You seem so sad!"

"I feel discouraged," answered Jane. "It happened Saturday afternoon. If you remember, I had worked so hard to perfect my selection and felt rewarded by the applause I received; but when Clara Johns, the next on the program, played so carelessly, I really felt frightened for her; and yet she received an equal amount of applause. And the worst part of it is, as we were walking home together after the recital, she kept saying, "Well, I got away with my solo all right! There have been so many parties these last two weeks that I simply could not find time to practice—but the audience did not seem to notice it one bit. Did you hear the applause I received?"

"Now, my dear," exclaimed Mr. Hart, "Clara may feel that 'she got away with it all right,' as she said, but I'm sure not all of the audience applauded. I noticed several near me who did not applaud, and Clara will have to be reminded of her carelessness."

Next morning, as Mr. Hart sat working at his desk, Clara Johns entered with a broad smile on her face. Her teacher looked up and asked, "Well, Clara, how about that selection you tried to 'bluff' through, at the recital Saturday! Surely you did not expect me to acknowledge such a performance as coming from a student of mine, did you?"

Clara's reprimand being so totally unexpected, the poor girl was unable to reply.

"Now," he continued, "I am going to dismiss you from the class, until you feel satisfied that you have thoroughly mastered that same selection. Then, and only then, shall I consider taking you back."

"Oh, oh, oh," cried Clara. "What will father say? And mother will be so disappointed in me!"

"Ah, you should have thought of that in the first place, and practiced daily. Your little friend Jane's work did her great credit! Always remember that one's ability is not judged by the applause one receives."

Arriving home later, Clara told her mother all about what her teacher had said.

"Well, my dear," responded her mother in a gentle tone, "I feel Mr. Hart has done the right thing."

And how Clara worked! Every day, for one month, she practiced so carefully and so accurately that she was soon able to join her class again. And how thankful she was to Mr. Hart for making her see, in time, that "bluffing" would get her nowhere. And now she is keeping as her strict motto, "Music study exalts life."

??? Ask Another ???

1. If the fifth note of a minor scale is G-sharp, what is the signature of the scale?
2. If the signature of a major scale is seven flats, what is the scale's second note?
3. If a measure contains two quarter notes, one eighth note and one sixteenth note, what rests must be added to make the measure complete, in four-four time?
4. If a complete measure contains one dotted quarter note, two sixteenth notes and two eighth notes, what is its time signature?
5. Who wrote the oratorio, "Creation"?
6. What was his first name?
7. When did he live?
8. What is a folk-dance?
9. What is a ballet? (Pronounced bal-lay).
10. Do all operas have ballets?

(*Answers on this page*)

Dear Junior Etude:

I belong to a club called "All Music Club." We each have the name of a composer. Each month we have a few solos or duets. We also have a wonderful time working out the Junior Etude puzzles.

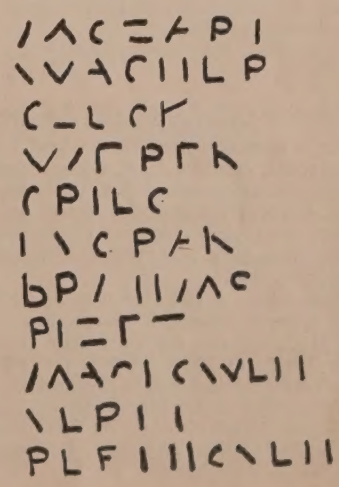
From your friend,
Frances McKane (Age 13),
Pennsylvania.

Answers to Ask Another

1. Four sharps: F-sharp, C-sharp, G-sharp, D-sharp.
2. D-flat.
3. A sixteenth rest and a quarter rest.
4. Three-four or six-eight.
5. Haydn.
6. Franz Joseph.
7. 1732-1809.
8. A dance belonging to the people of a country, generally requiring a group of dancers. It is frequently danced out-of-doors, the dancers singing while dancing.
9. An elaborate, costumed dance, performed by a large group. It generally takes place in an opera.
10. All operas do not have ballets.

Broken Letter Puzzle

Complete the broken letters with pencil strokes and form the names of eleven composers.



JUNIOR ETUDE—(Continued)

Junior Etude Contest

The Junior Etude will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Going to Concerts." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia, Pa., before the 15th of October. Names of prize winners and their contributions will be published in the issue for January.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Playing Duets

(Prize Winner)

Duets are an ideal means of presenting "good sounding" music at a time when the pupil might seem to be overloaded with a mass of dry facts relating to notation, terminology, hand position, and so forth.

They are of value to all pupils. The one who is musical craves something more than just single notes with each hand, but he can not yet play chords. Duets are of great help in teaching him to hear and play chords. The one who is less musical requires the stimulus that is presented through the full harmonization which is possible in a duet.

The metronome is valuable in developing the rhythmic sense.

Sometimes the primo part consists of a simple melody in five-finger position. Then the hands may be used alternately and then together.

Playing duets often affords progress in legato finger work, phrasing, expression, playing hands exactly together and playing chords.

Ruth Dragoon (Age 12),
New York.

Playing Duets

(Prize Winner)

In athletic sports when a boy or girl changes from a solo contest to a team match or a double match, his individual star playing is no longer as important as his ability to join his talent with that of his partner or team-mate. In other words, the most important thing then is team work.

The same thing is true in playing a duet in music. Team work is more important than solo ability, for the player must play with his partner's tempo, and, unless he coöperates, they will fail to play together, and there will be a lack of harmony resulting in discords.

Duets thus give us a good lesson in unselfishness by teaching us to have consideration for others, and also develop our talents by allowing us to branch out in a new kind of practice.

Brenton Van Court (Age 10),
California.

Answer to May Puzzle Square

Air, alto, andante, aria, baton, band, bar, beat, chord, carol, castanet, chorus, choir, chant, dot, duet, encore, flat, forte, harp, horn, largo, lyre, note, opera, cornet, opus, organ, pitch, pipe, root, rondo, run, scale, score, sharp, solo, stop, tenor, tonal, tone, triad, trio, turn.

Some answers found even more words than these, but some of them were words not in general use, and some were in various languages. Two letter or one letter words are not included in the answers.

Prize Winners for May Puzzle—
Virginia Humbach (Age 11), Wisconsin.
Dorothy McNew (Age 14), California.
Leota Harris (Age 14), Alaska.

Playing Duets

(Prize Winner)

The chief delight of my music lesson is playing duets with my teacher. After I have completed my part of a duet successfully I feel that I have accomplished much.

Responsibility is one of the main factors in duet playing. Each person must play his part with assurance that he will make no mistake.

Coöperation is another leading factor in duet playing. The difficult parts must be studied together before attempting to play a duet.

Do not try to play loud in order to be the only one heard. This shows selfishness and pride instead of coöperation.

A person who plays duets with earnestness and keen interest is alert and always ready.

Playing duets unites the teacher and pupil more closely.

I hope other Junior readers are as interested in playing duets as I am.

Winnie Pugh (Age 12),
Ohio.

Honorable Mention for May Essays:

Claire Hamilton, Ruth Ganders, Glenovia Wright, John Allen Polk, Camilla Burnett, Louise Tochman, Margaret Blevins, Beulah Meck, Barbara Davis, Thelma Glickman, Edna E. Kunde, Marelle Haley, Margaret Vogt, Sam Allen, Jr., Josephine Reaves, Mary Louise Zook, Betty Young, Hilda Anderson, Sara E. Badger, Waverly M. Hundley, Isabelle Ross, Margaret Ruth Stalder, Irene Ferguson, Johnnie Reisel Rogers, Edith Segen, Margaret E. Newhard, Marietta Wagoner.

Honorable Mention for May Puzzles:

Gertrude Anthony, Milton Larner, Mildred Coulson, Camilla Burnett, Kathleen M. Kelly, Edgar Tice, Augusta Craig, Kathryn Blevins, John Peterson, Maxwell Blackston, Marianna Morgan, Ruth E. Conners, Audrey Jenkins, Christina Pattman, Esther Stookey.

KATHERINE SINGER (Age 10)
(*Letter on previous page*)

Radio and Records

(*Continued from page 692*)

Record 5714 on one side contains a *Fantasy for a Chest of Viols* by Thomas Weelkes, early seventeenth century, and on the reverse side a *Division on a Ground Bass* by Daniel Norcome, a contemporary of Weelkes. The first gives us a striking example of early instrumental music played by six members of the Dolmetsch family, while the latter, an interesting composition for viola da gamba and lute, is played by Rudolph and Arnold Dolmetsch.

Record 5715, on one side, contains what Scholes terms the "Beginning of the Art Song." It is a song written by John Dowland (1562-1626) called *Awake, Sweet Love*. It is sung by Cecile Dolmetsch accompanied by Arnold and Rudolph Dolmetsch playing respectively the lute and the bass viol. The reverse face of this record contains one of the most famous pieces of secular choral music in existence. This is the canon called *Sumer is icumen in*, attributed to John de Fornsete, a thirteenth century monk.

An English Phenomenon

THE LAST two records of the first set illustrate the development of the madrigal. They are all sung by the St. George Singers under the direction of the Rev. Dr. E. H. Fellowes. Record 5716 contains *Rest, Sweet Nymphs* by Francis Pilkington (early seventeenth century) and *Sing We and Chant It* by Thomas Morley (late sixteenth century). Record 5717 contains Weelkes' *As Vesta was from Latmos Hill Descending* and *The Silver Swan* by Orlando Gibbons (early seventeenth century)—two of the beautiful and impressive madrigals written—together with *Fair Phyllis* John Farmer (late sixteenth century)

In presenting such an amount and ety of material as this set contains on small discs, Scholes deserves great c for their choice and arrangement. the choice of material verges on chauvinistic may be explained by the that it was primarily selected for an lish audience. Admitting, however, music is a universal language, we also admit that a worthwhile colle for the historical study of music been started.

All of the records are delight rendered except the song by Dowl The Dolmetsch family, so we are formed, started as amateur players ancient instruments. They are now, ever, recognized as professionals in particular field of music in Engl where they are consistently heard in music festivals of that country. work in this set, excepting in the noted above, deserves unqualified pr Mr. Scholes has certainly displayed s did judgment in obtaining their coöp tion. The booklet given with the written by Mr. Scholes, is a thorough one. It describes the m gives the texts of such music and a brief history of the composition and composer.

A survey of the second volume Scholes' "History of Music by Ear Eye" will be given next month toge with a survey of the set known as Years of Music."

Woodwind Defects and Improvements

(*Continued from page 737*)

can be played only when detached from one another, and even so they must be played quite slowly. But these are precisely the notes for which the woodwinds make chief dependence upon the bassoon, and for the lower four of these notes the bassoon is the woodwind's sole dependence.

Someone should set himself the task of devising a key mechanism for the notes of this lower sixth which will make it possible to slur from any one of these notes to any other of them. The problem should not be beyond solution; there are nine notes to be fingered from Bb up to G, and there are two thumbs and two little fingers available with which to finger them. The two little fingers already finger four notes on the clarinet, or even five notes if the instrument happens to have a low Eb. Surely it would not be impossible, with a suitable key mechanism, to finger nine notes on the bassoon with the four fingers that are available.

The defective intonation of the bassoon arises, of course, from the fact that s of the tone holes are bored obliq through its walls, which practice m it impossible to produce a tone hole w length from the inside surface of the to the outside shall meet very pr specifications; in consequence, the pitc the note produced through this hole is very precisely determined. If all the holes were bored through straight ins of obliquely, then the intonation of bassoon could be made as accurat desired. The question naturally a whether the tone quality would thu impaired; but this need not follow if ficient attention be given to determi the proper sizes for the several tone h It should not be forgotten that the holes of the sarrusophone, which metal bassoon, are much larger than t of the bassoon, and that this fact is ch responsible for the difference in tone ity of the two instruments.—*The Ame Mercury.*

Step-children of Piano Technic

(*Continued from page 691*)

of any difficulty can absolutely be solved by "finding the only way to overcome it." From vast experience I can guarantee that "there are no difficulties in technic that have not been mastered by thousands and tens of thousands of pianists." As my great and immortal Master, Franz Liszt, and my most revered and beloved friend and occasional master, Anton Rubinstein, used to say: "Piano playing is easy—for all you have to do is touch the right key with the right finger in the right moment."

SELF-TEST QUESTIONS ON LIEBLING'S ARTICLE

1. *What are the four positions pos for the fourth and fifth fingers?*
2. *What is meant by "practicing in sitions"?*
3. *What is the function of "rests", nically speaking?*
4. *How may the transition from line to another be made indiscernible?*
5. *Describe two exercises for flexibility?*

WHERE SHALL I GO TO STUDY?

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SHALL I STUDY WITH A MAN OR WOMAN?

By E. HARLOW EDWARDS

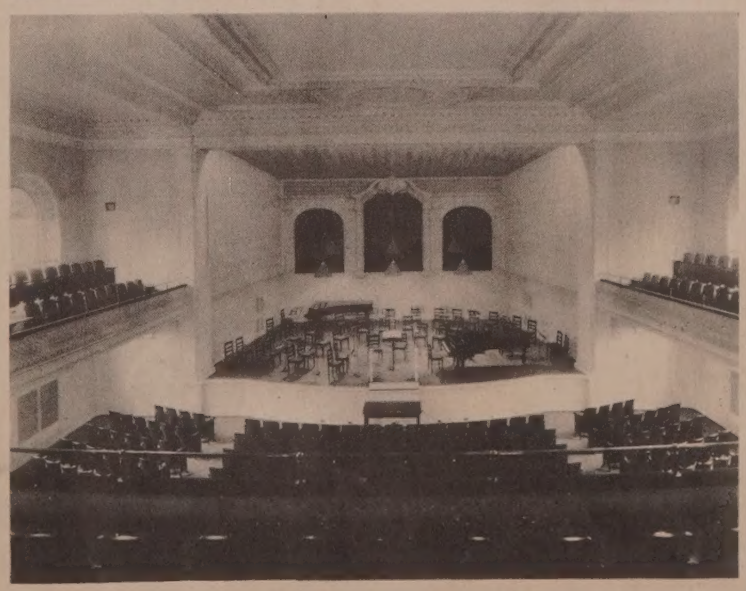
Perhaps no one question pops up more persistently in our correspondence. And why?

First there is the historical angle: for it is only in the last hundred years, and more particularly the last half of these, that tradition and custom have allowed women anything like freedom in showing their real musical ability in creative and many professional lines.

Fanny Mendelssohn, less than a century ago, had to publish her own compositions as those of her brother Felix. Only the prodigious talent of Clara Schumann, some decades later, was able to make the first great breach in the barriers that restricted woman's entrance into the Promised Land of Music.

To come right down to the problem before us, first of all it is not sex but natural endowment which makes the teacher. In this latter gift, women have been able to show quite as fine equipment as their brothers. Teresa Carreño shaped the early career of our own Edward MacDowell. A highly gifted woman, who never sought the limelight, in one year opened up a world of music to this writer's mind as was never done by a group of male instructors of much greater pretensions. Those "blue ribbon" songbirds, Nellie Melba, Emma Calvé, Emma Eames and Emma Nevada, who came from Mme. Mathilde Marchesi's studio, might well have been the envy of any masculine voice trainer —and this not overlooking the fact that Adelina Patti, Emma Albani, Lillian Nordica and Jenny Lind were vocally educated by men.

So far, no woman has made an outstanding success in training the male voice; though, if Nino Martini fulfills his promises of last season, Maria Gay-Zenatello may banish this last bugaboo. Were the coloratura soprano to find a coloraturo soprano with gifts for teaching equal to those of the male or contralto instructor, there is little doubt that the advantages might be in favor of the former. The same would be true of a tenor studying with another tenor, because their problems would be more identical. In the same way, the piano student probably would not get the best possible results from studying with one who has specialized on the organ. But still as a fundamental principle, it will be the talent for teaching, and not the sex or the particular gift of voice or leaning to an instrument, that will insure the best final development of the pupil. Seek, first of all, a *Teacher.*



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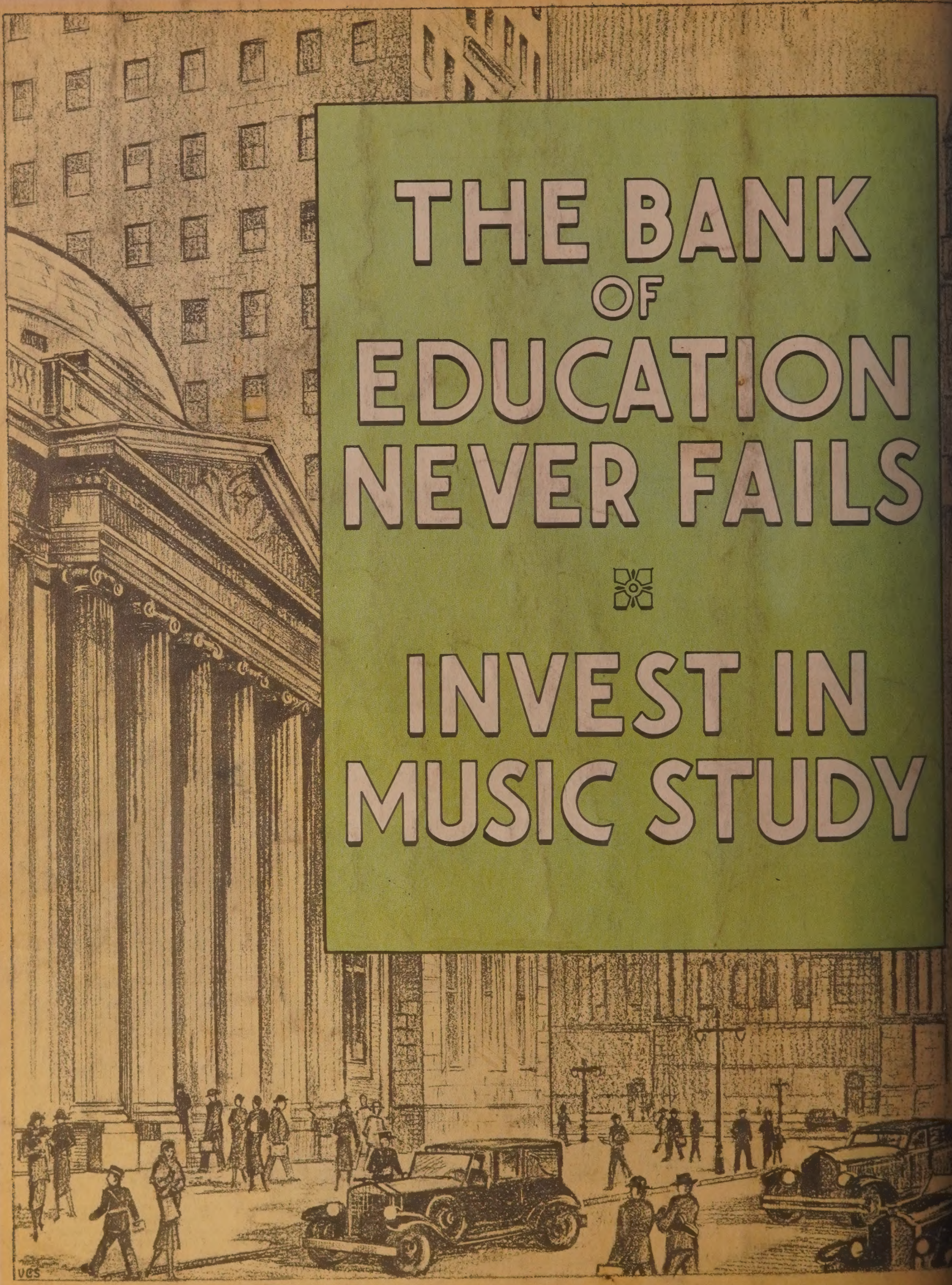
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